VOGUE

Nov. 1 60¢

THE NEW SEASON'S THROBS IN CLOTHES AND BEAUTY

Sophia Loren and De Sica

Irving Berlin and the Making of "Mr. President"

Isak Dinesen–her last article



Virginia Thoren-Rice

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BERT STERN

COVER/NOVEMBER 1, 1962

The long, tilted eyes, the Mediterranean smile, the unchallenged beauty of Sophia Loren—seen through a veil strewn with confetti-sized turquoise dots that gives her the look of a commedia dell'arte Columbine. For more aspects of Miss Loren, some surprising, turn to pages 98-103— and the comments of her compatriot, occasional co-star, and most *simpatico* director, Vittorio de Sica.

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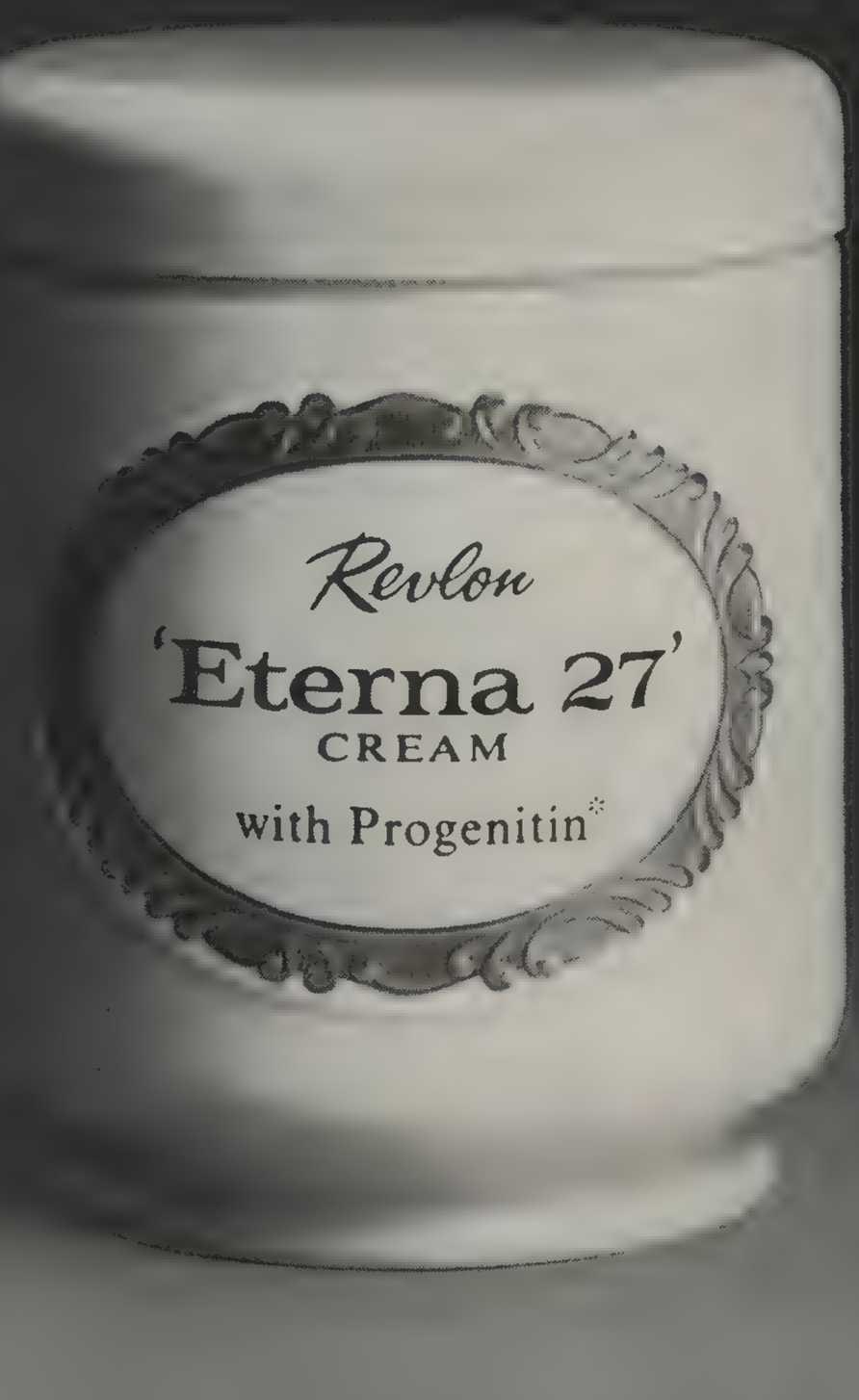
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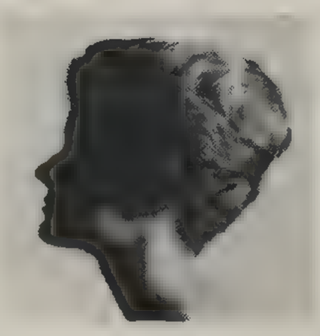
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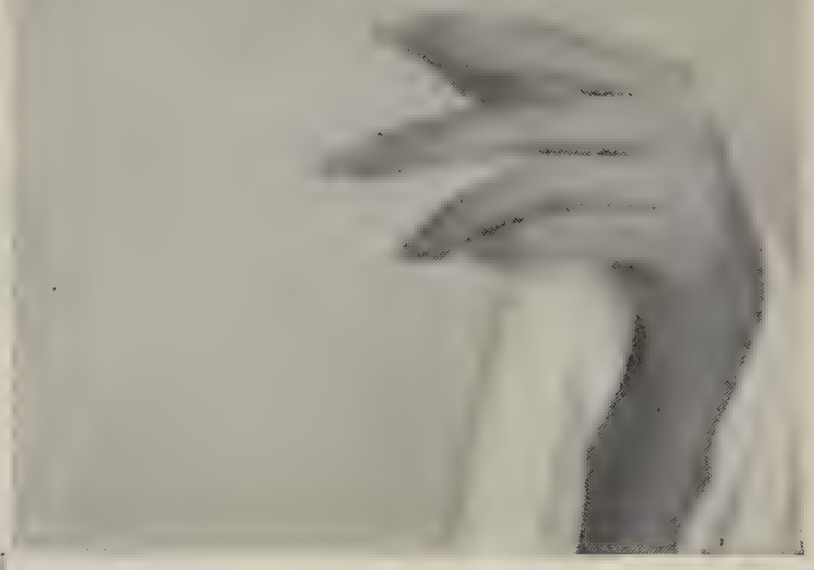
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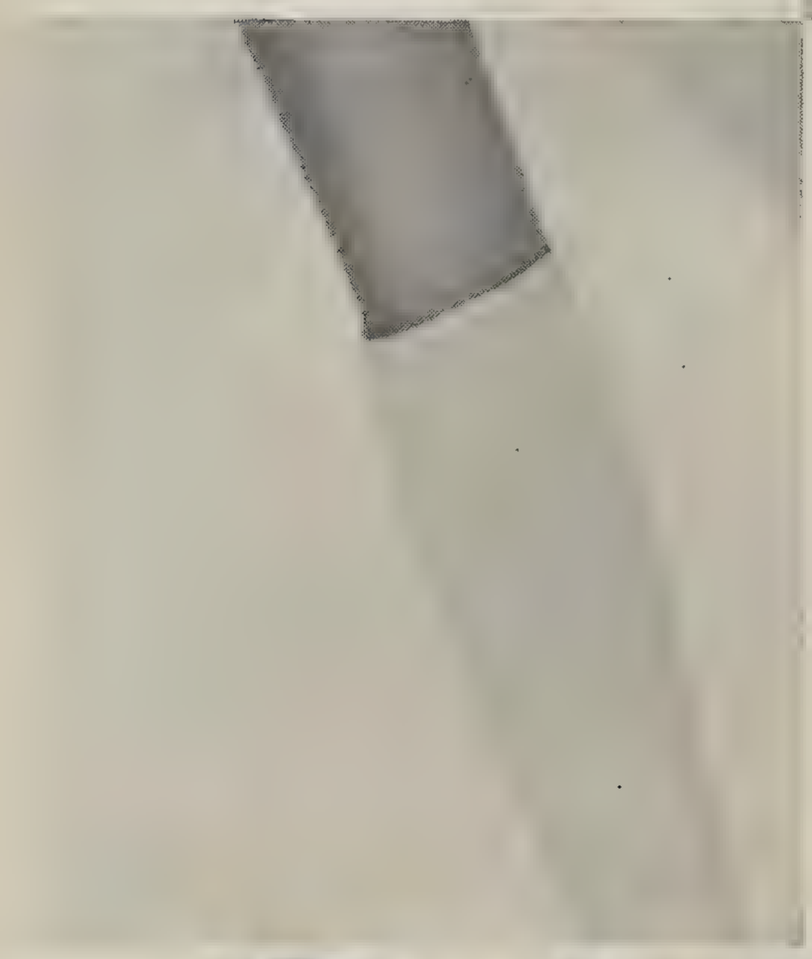




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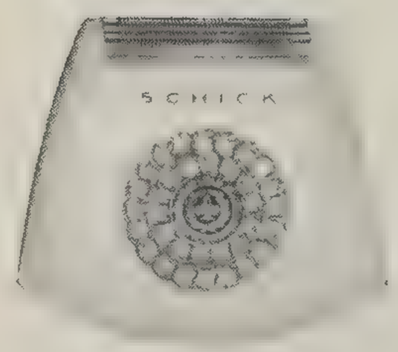


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WITH VOGUE THIS ISSUE

SHIRLEY JACKSON, whose delicately dextrorse strokes cross the usual with veins of dark manic suspense, wrote, "All She Said Was 'Yes,'" a short story on page 142. Masterfully at one with the dark novel, her most recent is *We Have Always Lived in the Castle*, an enigmatical weirdo. A Californian gone Vermonter, Shirley Jackson lives in a big, rambling house with her husband, the critic, Stanley Edgar Hyman, and their four children about whom she has written two of her eight books: *Raising Demons* and *Life Among the Savages.*

ISAK DINESEN, her house and her garden in Denmark, on pages 130-135, were photographed for Vogue by **JOHN STEWART,** an Englishman with khaki-coloured eyes and hi-fi sensibilities. For an account of his visit to that fabled place, see page 172. In New York, the Stewart studio is next to a rangy carriage house where he lives with two young sons and his wife, the writer, Natasha Stewart, who prefers, she has said, to write peaceably in a closet.

WHERE VOGUE'S ENFANTS TERRIFIC, photographed on pages 124-129, are night-placing: The Plaza Hotel, new home of **JULIUS MONK'S** own enfants terrific, to see their spanking, bitey revue, *Dime a Dozen*, in the new Plaza 9 Room. And in the Persian Room there, to hear **GEORGIA GIBBS** until November 7; afterwards, *Camelot's* rave, **ROBERT GOULET** until December 4. At the St. Regis's redone Maisonette, the listening is as good as the dancing—to young **PETER DUCHIN'S** piano and his fourteen-piece orchestra.

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Keeps hair in wonderful condition—so soft-toned, lively—because Miss Clairol carries the color deep into the hair shaft to shine outward, the way natural hair color does. That's why hairdressers everywhere recommend Miss Clairol and more women use it than all other haircolorings. So quick and easy. Try it yourself. Today.



MISS CLAIROL®

HAIR COLOR BATH is a trademark of Clairol Inc. © Clairol Inc. 1962

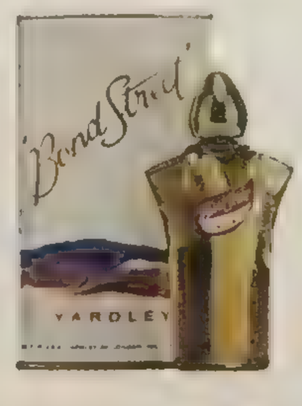
Even close up, Miss Clairol looks natural. The hair shiny, bouncy, the gray completely covered with the younger, brighter lasting color no other kind of haircoloring can promise—and live up to!

Good Housekeeping GUARANTEED

YARDLEY PRODUCTS FOR AMERICA ARE CREATED IN ENGLAND AND FINISHED IN THE U.S.A. FROM THE ORIGINAL ENGLISH FORMULAE, COMBINING IMPORTED AND DOMESTIC INGREDIENTS. YARDLEY OF LONDON, INC., 620 FIFTH AVENUE, NEW YORK, N.Y.

Has anyone given you a fortune in pearls?
Did you find a Villa in your Christmas stocking?
Are you taken to the movies in a Rolls-Royce?
Do Hollywood producers beg to know your name?

No? Then start wearing the fragrance that takes you places,
'Bond Street' by Yardley.





suddenly so beautiful... a new Rayette salon permanent... so dramatically new... so daringly different it is beyond comparison with any wave you have ever had. Its exclusive *foaming cream lotion* infuses a whisper-soft, but permanently lasting wave into the hair. Gives it the most magnificent body, luster, resilience... an exquisite basis for styling. Treats each strand of hair with such delicate care that even bleached or tinted hair may be waved superbly. Twenty-five dollars, at salons displaying the Rayette SUDDENLY SO BEAUTIFUL franchise emblem. Ask your hairdresser, too, about new SUDDENLY SO BEAUTIFUL salon hair spray... the amazing super-holding professional hairstyling spray.

AUTHORIZED RAYETTE suddenly so beautiful SALON PERMANENT WAVE

RAYETTE

FOR TWENTY-FIVE YEARS, FIRST IN PROFESSIONAL HAIR CARE

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is a
gala
state
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Come Christmas, come Spring—it *can't* be far behind!

So giftwrap the girl in our notable bolero, boldly buttoned, sweetly shaped, with a whirl of a skirt—*the* perfect circle. Spring stirs in the very colors: Green Smoke, Spring Tussah, Spring Tobacco (plus blooming Poppy in the Irish plaid, right). All in lovely pure Pendleton woolens, all perfect with mistletoe or daffodils.

Lined Bolero 19.95, Doughnut Skirt 15.95,
Collared Slipover 12.95, Doughnut Skirt 15.95.

Country Clothes by Pendleton®

ALWAYS VIRGIN WOOL

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In America's quality stores. For descriptive Pendleton Sportswear literature, write Department V-22, Pendleton Woolen Mills • Portland 1, Oregon



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France's most captivating
perfume is now here.



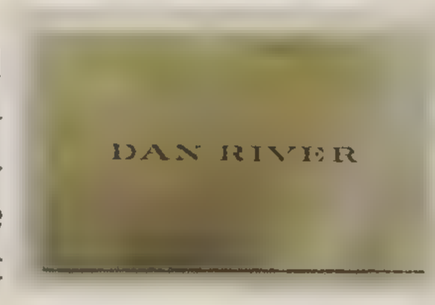
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Dan River comes a-courtin'...with the prettiest bordered sheets to ever leave a loom. Patterns woven in so carefully, so beautifully...they keep a fresh, hand-embroidered look year after year. Treat yourself to the pure luxury of Dan River...sheets with a creamy softness that whisper sleep. In a bouquet of garden-fresh colors. Start your love affair with Dan River Fashion Border Sheets today. Look for this beautiful Golden Gift Box.



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LINGERIE • GIRDLES • GLOVES • HOSIERY

So young! Such fun! Capri pajamas #89205 of Suavette tricot, sparked with Flower Gem lace appliques. All nylon, fabric and lace Van Raalte's own design. In four Jewel colors... blue, pink, coral, mist. Sizes 32-38. $8.95. At nice stores everywhere.

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Frontenac

The pump with fashion's flair sophistique

The look: You are *élégant* fashion in a grey fur cloche and ripe red walking suit, accented with Forever Black pumps, for that Life Stride look of perfection.

The shoe: Sophisticated softness with "the hint of the square"—fall's classic new heel and toe shape. The fit, as flattering as the fashion, in Life Stride's own Cuscino construction.

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The young point of view in shoes



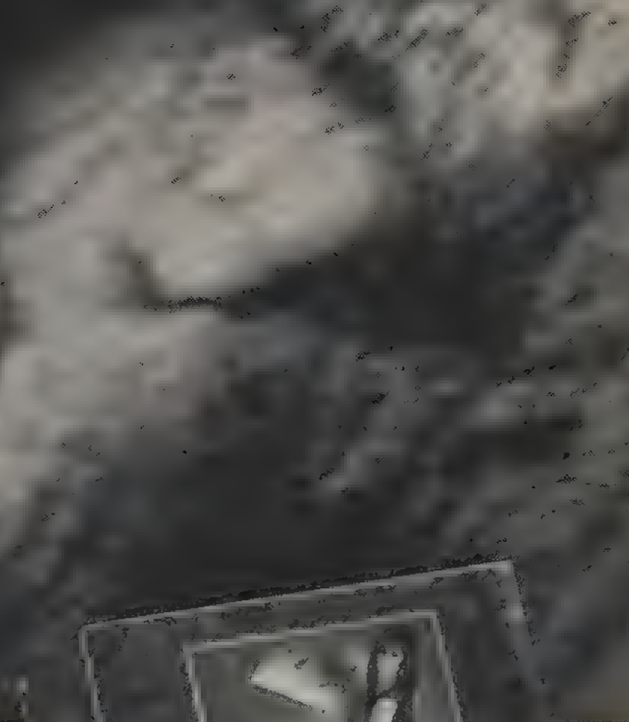
Photographed at Tuileries—Louvre.
Costume, Janice Wells—Paris.

LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS, MISSOURI

To bring you shoes that represent America's biggest dollar's worth today, we use leather as well as a wide variety of materials including fiber and plastic products, textiles and metals.

to a Man...

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But only in the shelter of a deep, abiding love does she reveal the trusting, most essential
she by which man knows that she is woman. And this is the woman in you who wears
Maja Perfume by Myrurgia. In those hushed and precious moments,
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Maja Perfume comes from Spain where there is deep feeling for these tender mysteries.
Once you've worn it, you'll know why no other perfume is even remotely
the same. To complement Maja—Spray Mist, Soap, Cologne, Bath Oil.



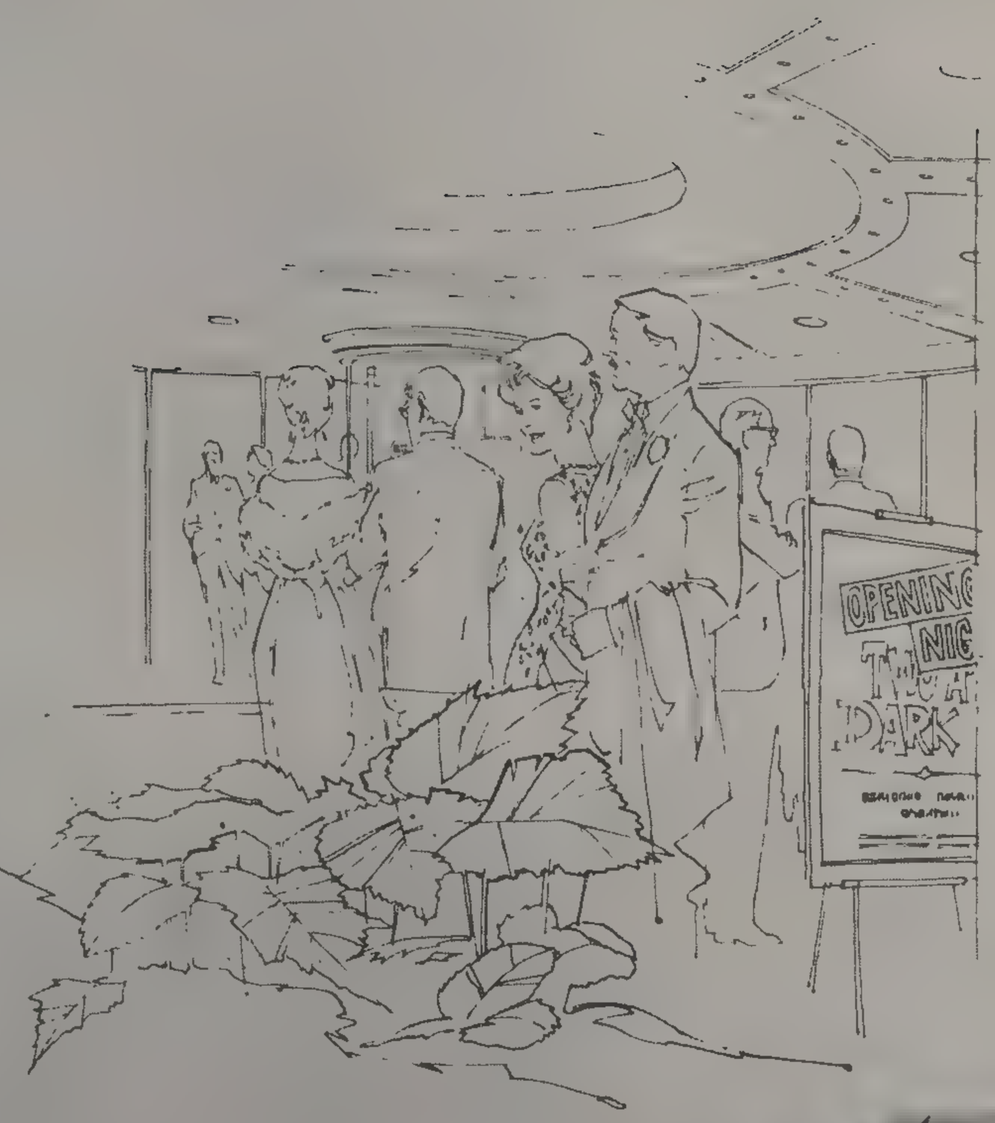
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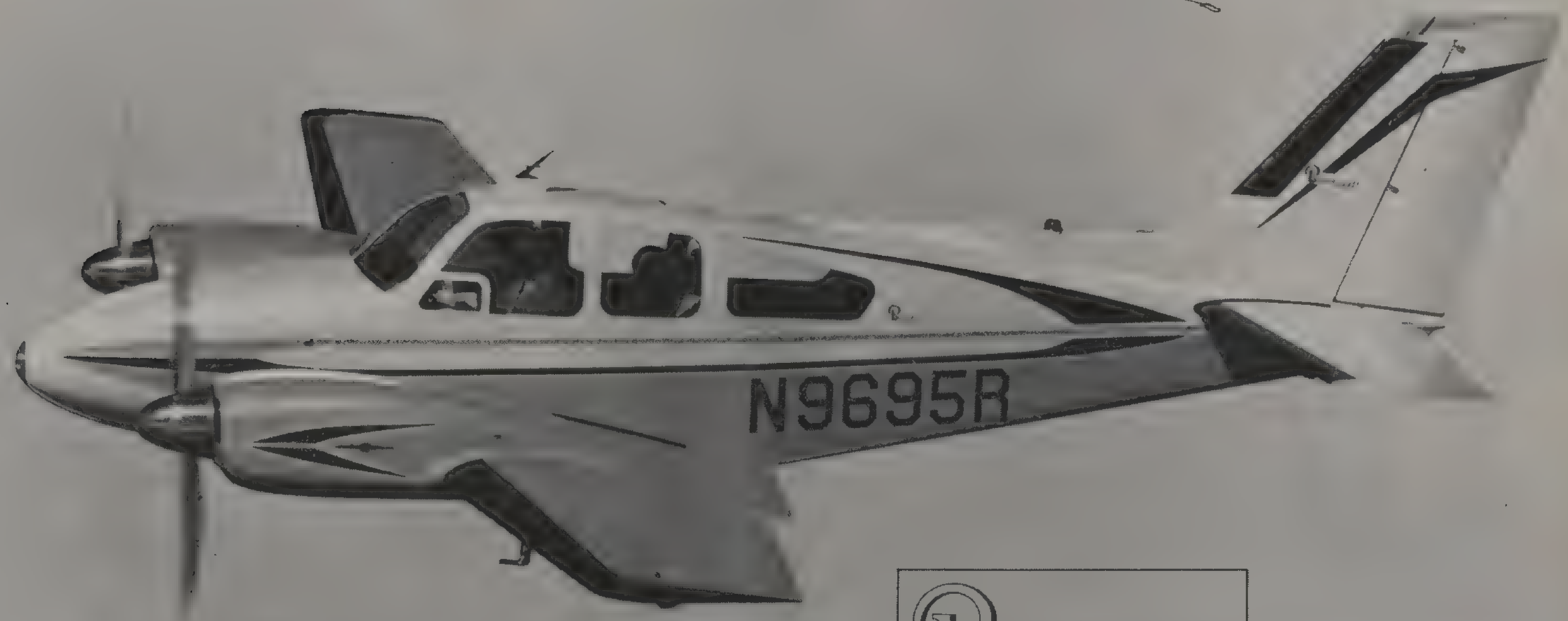
Barcelona - Spain



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THE EXCITEMENT OF BEING THERE is easy with your own Beechcraft Baron. From a remote resort to a glittering opening night is just a restful flight. And you fly in total privacy without the fuss of the public airlines. No crowds, no tickets, no waiting, no baggage restrictions, no roundabout routings. Your Beechcraft takes you anywhere at the very moment you wish to go. That's why Beechcrafts are becoming more and more a part of the good life.





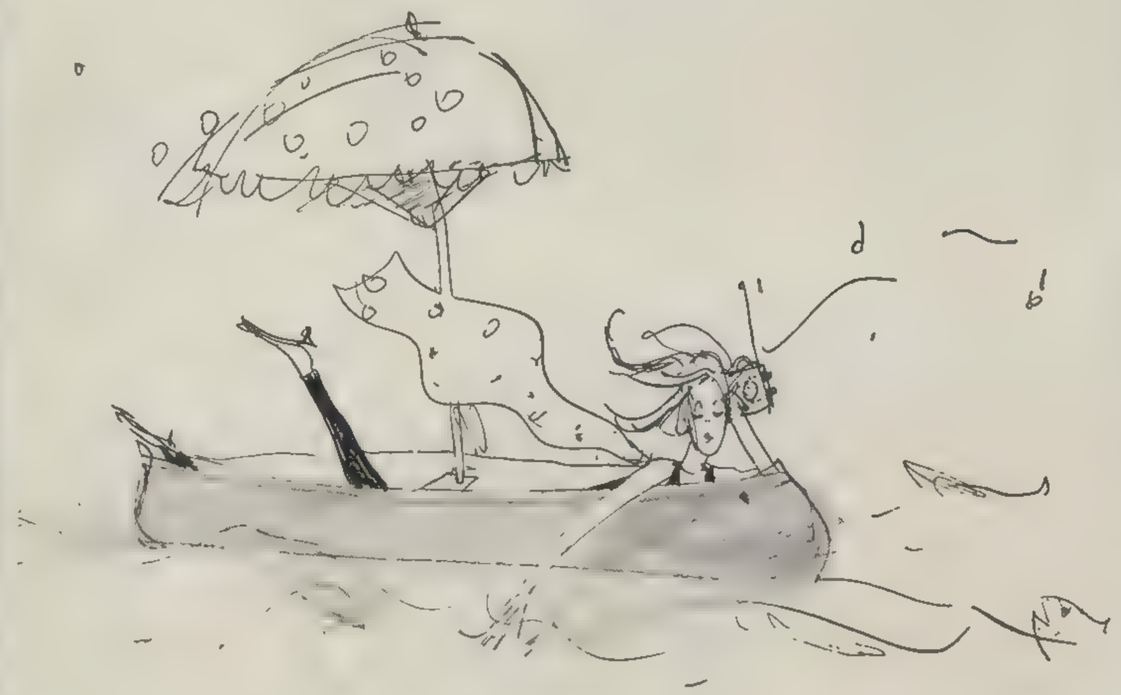
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TWO SLANTS ON A SCENT



Two colognes, light dry
and subtle, built on a base
of musk and wood-scent,
are made by Dana.
The lighter, dryer and
subtler, Canoe, is for men,
but women have discovered
it for themselves—like it
especially to wear in the
daytime with sports clothes.
Canoe cologne, $8.50 for
8⅞ oz. Soap, one cake, $2.
Talcum powder, 4 oz., $2.50*.
The second scent, Ambush,
is (as the name suggests)
stronger and muskier,
but still subtle;
definitely for women.
Ambush comes in perfume,
$10 the half ounce; cologne,
$6.50 for 8 oz.; soap, box
of three cakes, $3; dusting
powder, 8 oz., $4.50*.

*PLUS TAX



RICHARD NELSON



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Korell

5'5" or under fashions
on the facing page.

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Terre Haute, Ind., Aldens
Toledo, Ohio, LaSalle's
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If you are 5'5" or under, only a Korell fits like a Korell

If you are 5'5" or under, only a Korell fits like a Korell. Marvelous travelers in autumn colored Arnel® triacetate jersey that drip-dries neatly without ironing—designed for perfect plus-proportioned fit: narrower shoulders, higher waist, fuller bustline. Left, concise stripes in red and green or copper and blue. Sizes 10+ to 22+, about $15. Center, soft-skirted dress in blue, brown or green abstract print. Sizes 10+ to 20+, about $15. Right, jacket dress in blue, green or brown paisley. Sizes 10+ to 22+, about $20. Sized to fit you perfectly with no alterations. At fine stores listed, or write Korell Company, 1350 Broadway, N.Y. 18, N.Y.

SAKS 34th Street, New York and branches ■ Rich's, Atlanta, Ga. ■ Mabley & Carew, Cincinnati, Ohio and branches ■ The May Co., Cleveland, Ohio and branches ■ Union Co., Columbus, Ohio and branches ■ Harzfeld's, Kansas City, Mo. ■ Stewart's, Louisville, Ky. and branches ■ Bullock's, Pasadena, Calif. and branches ■ Strawbridge & Clothier, Philadelphia, Pa. and branches ■ Goldwater's, Phoenix, Arizona and branches ■ Joseph Horne Co., Pittsburgh, Pa. and branches ■ Meier & Frank Co., Portland, Ore. and branches ■ Jelleff's, Washington, D. C. and branches. Also available at the fine stores listed on facing page.

There's a staff of 800 attendants–one for every couple. All you do is enjoy your trip to Europe on the s.s. United States





Mr. and Mrs. Pitt F. Carl, Jr. on the bridge of the s.s. America. Mr. Carl is a retired Vice-President of the New York Telephone Company. Aboard these ships are acres of deck space for strolling, for deck games—or just plain relaxation.

Looking busy will be your hardest job... for 5 lovely leisurely days

When you sail for Europe on the s.s. United States, the world's fastest ship, there's nothing for you to do but live graciously for 5 delightful days. Experienced travelers choose this ship again and again.

s.s. United States includes a week-end in its 5 days to Europe, conserving time for businessmen. You spend only 3 business days aboard.

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10% round-trip reduction during Thrift Season. Also special 25% reductions on 30-day individual excursion tickets or group travel during Thrift Season in cabin and tourist classes.



Mr. and Mrs. John D. Williamson of Dallas, Texas, being made comfortable while steward gets ready to offer a tasty snack. Cuisine, prepared by artist chefs, is "international." Mr. Williamson is Chairman of the Board of Frito-Lay, Inc.



Miss Elizabeth A. Eigo of Larchmont, N.Y., enjoying the smooth rhythms of a Meyer Davis Orchestra. Others find fun in the heated swimming pool, first-run movies, or at deck sports. Professional entertainment, too.

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UNDERLYING SECRET

of a complexion that looks water-lily fresh all day. It's Moisture Petals—the remarkable moisturizing foundation that works its spell undercover, underneath make-up. Softens and smooths the skin to promote a youthful look. And at the same time, it helps your make-up blend more evenly, cling hours longer.

Try Moisture Petals —your day will end lovelier than it began!



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THE DAYTIME MOISTURIZING LOTION BY

DuBarry

for the knowing beauty

At night, clear the way for beauty with gentle DuBarry Cleansing Cream and Skin Freshener.

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Nelly Don

OPPOSITE PAGE
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(Or write Nelly Don, Kansas City, Missouri, for store nearest you)

INSTANT HOLIDAY FOOD SELECTOR

Food to order now by mail

Food in time, we never tire of saying, can tranquillize a whole holiday season. The food stored in a pantry against the holiday callers. The food you send for presents, possibly the most thoughtful presents on your list, because they're so easily adjusted to the recipient's proclivities. Clues to such proclivities appear, *below,* with answers, carefully culled by Vogue's Food Editor; addresses and telephone numbers of each of the food suppliers starred, at the end of article. Start right now. Is your friend. . . .

. . . a give-me-caviar-or-forget-me type?

Let's start right out at the top with caviar. The biggest grey Beluga eggs you may have ever seen are awaiting shipment at *William Poll** to any U.S. address you specify. A pound container or two half-pound jars will be wrapped in brown and gold, delivered air express. $38 a pound, plus air express charges on the mailing weight, about 2 pounds.

. . . skip the caviar, just pass the dessert?

Gaufrettes de Luxe are a champagne and ice cream wafer, triangular, thin, crisp, with a waffle pattern. Made by Vignals in Lyon, France, Gaufrettes are back, we are happy to report, in this country again after a brief absence. 10½ ounces, $1.35, *Altman's.** French grapes in fine champagne, to be mixed with fresh or preserved fruit, or served alone and flaming—either way an arresting dessert. 2 pounds 5 ounces, $4.75, *Bloomingdale's.** . . . Jumbo apricots, described as Australian Pride, are tender and juicy. A 5-pound box of them, $12.50. . . . Baba au Rhum, Ferrara brand, is in the form of 2-inch cakes, packed in syrup saturated in rum. A quick dessert to heat and flame with more rum. 14-ounce jar, $2.50. These at *Charles & Co.**

. . . just back from Ireland?

Arouse an Ireland traveller's nostalgia with a grey Irish porcelain tile on which rests a Molly O'Rourke fruit cake, well-seasoned with Irish whiskey; 1¾-pound tin. Irish tea comes with it, a ¼-pound tin. Both done up for Christmas, shipping weight 5 pounds, $8.39. A 5-pound loaf of light Irish fruitcake, this one minus the whiskey, is put up by Gateau in Dublin, shipping weight 6 pounds, $2.99. These Celtic charmers may be ordered from *Macy's.** Beyond delivery area, add postage.

. . . just back from Japan?

Some one who has done the Far Eastern circuit might enjoy the recollections stirred by the following things that come in one oval basket: smoked Japanese frogs' legs, 2⅔ ounces; Japanese quail eggs, 2 ounces; Japanese whole baby octopus with soy sauce and sugar, 7 ounces; Japanese smoked rabbit, 3⅔ ounces; 4 different jams, 2½ ounces each; 4 different breadsticks. $6.50, *Serendipity 3.** Add postage.

. . . just back from Scotland?

Baxter's Scottish Partridge, preserved in a sherry sauce, arrives in a tartan-decorated can, serving directions attached; 15½ ounces. $5.25 each. Scottish Grouse, packed in Port wine jelly, owes its exquisite flavour to a diet of purple heather and mountain berries; 1 pound 3 ounces. $5.25 each. Partridge and grouse both at *Serendipity 3.**

. . . just back from Spain?

*Casa Moneo,** a mellow, musty shop on West 14th Street, has a collection of things that have travelled directly from Spain, Mexico, Argentina, many of these things food. A light, fragrant Spanish olive oil from Barcelona, G. Sensat brand, comes in a 1-gallon can, $5.50. Sensat also cans Spanish Manzanilla olives stuffed with anchovies, which Spaniards eat along with sherry; 16-ounce can $3.25. . . . Nougats are a Christmas tradition in Spain. Sanches Mira nougats, really thick with crisp almonds and honey, are packed in a dear little wooden crate. 1-pound box, $1.75. Add postage.

. . . just back from around-the-world?

*Trinacria,** that aromatic and worldly shop on New York's Third Avenue, will satisfy the most exotic of taste preferences acquired on a globe-circling holiday. . . . From Italy, dried chestnuts, 55c a pound. . . . From Iran, pistachios, shelled, crisp, salty, $2.50 a pound. . . . From France, *cèpes,* dry wild mushrooms, 1 ounce, 75c. . . . From Thailand, sweet or hot Mango pickle, $2 a pint. . . . From Morocco, the makings of *couscous,* the fascinating semolina dish. Six 1-pound packages of *couscous,* a very hard wheat, each package enough for two, $4.50. To cook the *couscous,* special Moroccan paraphernalia, an hour-glass shaped two-piece aluminum pot. The bottom holds the stew, usually lamb or chicken, the top is a sieve-like container to steam the *couscous* while the stew stews. 2-pound pot, $6.50. . . . From Pakistan, East Indian Poppadums, 25 wafers to a box, $1.15. . . . From India, Indian vanilla beans, extremely fragrant, 6 for 50c. . . . From Saigon, cinnamon sticks, $4 a pound.

. . a table birdwatcher?

A well-groomed Connecticut bird farm produces fat pheasants that are a rememberable feature of a holiday meal. Fenced in to grow lazy, moist, and juicy, the birds are shipped fresh-frozen; a brace feeds seven. $9.95 postpaid, anywhere east of the Mississippi; unfortunately, no farther. *Sharon Pheasant Farm** ships them parcel post, special delivery, and guarantees safe arrival. . . . For $23, you, or a busy friend who would appreciate a recess from marketing, might order a complete Thanksgiving or Christmas dinner for six that goes like this: a fresh-frozen 12-pound oven-ready turkey; 2 packages Arnold Stuffing; and the following good things packed by the knowledgeable old hands of S. S. Pierce—colossal ripe olives, mandarin oranges, golden yams, whole cranberry sauce, plum pudding, butter mints, Mocha and Java coffee. Add $2 if west of the Mississippi and order from *Dutchess Farms.** Along the same thoughtful lines, Dutchess Farms will send, on order, a dinner for two to a deserving couple for $11.25, delivered. The menu: two 20-ounce Cornish Game Hens; a 4-ounce package of wild rice; S. S. Pierce Black

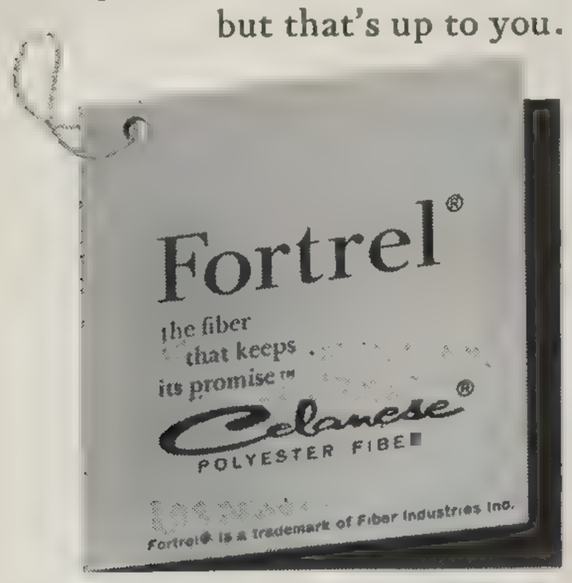
(More, page 60)

*ADDRESS, PAGE 64



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THIS IS FORTREL

...the newest polyester!
See what Fortrel can do:
It keeps you fresh-dressed all day.
Fortrel polyester makes fabric
that doesn't wilt. It keeps pleats
pleated, stays smooth where it
should. Fabric with Fortrel needs
about as little care as a pair of hose.
Wash, drip, and see how pretty!
Some perfectionists iron it lightly,
but that's up to you.



Look closely at the Fortrel tag
...it means what it says! Celanese
makes sure of fabric performance
before the finished product is
permitted to wear the Fortrel tag.
Each fabric is washed, dried, pulled,
crushed. We try to fade it, tear it,
wrinkle it. If it can withstand all
this, only then is it called Fortrel.

Nelly Don looked closely at Renoir's batiste of 100% Fortrel polyester, found it perfect for this casual dress in a batik that keeps its vibrant colors after a zillion machine-washings! Green, blue, brown. 8-18. About $23 at stores on opposite page.

now a nylon so aloof it goes by another name-"Antron"®
NYLON
color so radiant, touch so rich, see-through so nil, care so free



Slip: 57% "Antron" nylon, and 43% Du Pont nylon.*
"Antron" is Du Pont's registered trademark for its trilobal nylon yarn. Du Pont makes fibers, not the fabric or fashion shown.

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That L'Oréal colour can make it right
For colour superbe and Parisian flair
C'est L'Oréal, not L'Ordinaire
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This is the time, now is the season
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L'Oréal • Imédia Petite • Excellence
Is colour for hair "Par elegance"
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Paris born, world adored . . . the exquisite hair colours, the French-inspired cosmetics and the luxurious hair products of L'Oréal . . . the choice of discriminating women the world over . . . are available only in the finest beauty salons.

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Gayest tie story of the year . . . with 36 motifs decorating a group of ties in all Dacron* designed to capture attention in any fashion circle. Another talking point, a Wembley tie makes any suit look better because the Wembley Color Guide® shows you how to harmonize your suits and ties.
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BEAUTY NOTES IN AND OUT OF SALONS

Madame Grès, the French designer famous for her superb handling of drapery, is the power behind a perfume called Cabochard, which is adored in Paris and has been imported to this country on a limited scale; now, happily, it's findable from coast to coast. The name, if it can be translated at all, means a willful or headstrong person, and there's no doubt that a woman wearing this perfume stands a much better chance of getting her own way. It has a rather light, sparkly upper register, a middle range of deep flower fragrances, and clinging undertones of ambergris, musk, and mossy scents. Even the bottle is hard to resist—a demure little pinch-bottle tied with grey velvet ribbon. In the full-strength version, Cabochard is $16.50 the half-ounce plus tax; in a strongish toilet water, $5 plus tax for two ounces.

If just getting your face spotlessly clean doesn't seem to produce a New You, perhaps what you need is one of the new quick-pickup beauty masques. Germaine Monteil's Super Masque, for example: a pearly-pink lotion masque that smoothes the skin and restores its tone, without drying or pulling. It can be used, easily, in the morning or evening while you're dressing or doing other things; gives a marvellous lift to your looks and spirits.... Gossamer Facient Masque No. F35, by Imperial Formula, can even perform a small miracle in five minutes—firming and refreshing a face that seems to have built-in fatigue. A cooling, pinkish paste masque, it can be used safely even quite close up under the eyes.

Princess Marcella Borghese's Beauty Treatment Masque is minty, cool, refreshingly spicy and stimulating; it comes in individual tubes (one treatment per tube), good for travelling. Once applied to the face, it dries to a gelatinized film that peels off easily; what's underneath will look surprisingly better than it did before the masque went on. Eight tubes, enough for eight treatments, are $10.

A new product for hair is reputed to do just about what a steam treatment does—without the steam. Called simply Condition, by Clairol, it's a cream that can be combed through dull or damaged hair and left for twenty to thirty minutes, then rinsed out (which happens easily); while it's aboard, it performs all sorts of helpful tasks—helps to correct dryness, restores shine, makes the hair feel stronger and silkier. Amazingly enough, Condition can be used before, during, or immediately after a hair-colouring job, without affecting the colour in any way. In a four-ounce jar, it can be bought to use at home, or found at beauty salons.



Put out the bottle that shows you know SCOTCH!
Enjoy the extra smoothness that has always given "Black & White" a light, bright character all its own.

"BLACK & WHITE" *Scotch*
THE SCOTCH WITH CHARACTER

DISTILLED AND BOTTLED IN SCOTLAND • BLENDED SCOTCH WHISKY • 86.8 PROOF • THE FLEISCHMANN DISTILLING CORPORATION, NEW YORK CITY • SOLE DISTRIBUTORS


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RAINING RUBIES
A torrent of red...
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Lipstick
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dry skin vanishes as you bathe

For all women who would use a bath oil every day if it were inexpensive enough..if it were light enough to vanish into dry skin..if it really ended dry skin: Helene Curtis introduces Tender Touch.



only $1.50 LARGE SIZE $2.50 plus tax

Tender Touch is a concentrate of moisturizing oils like those found in expensive body lotions. Tender Touch moisturizes deep down...protects with a faint silky dew that keeps precious natural skin oils from evaporating. A capful in your daily bath costs just a few cents... keeps you soft and smooth all over. Try Tender Touch dry skin bath oil by Helene Curtis.





Formfit Highlight . . . a lovely new cotton bra that lifts a new way . . . light, free-moving, yet firm as never before. Reason: elastic lower half of cup is all Lycra spandex, self-reinforced. And Lycra band curves firmingly up round the cups.

New Formfit Highlight Bra Style 581
Embroidered white cotton with Lycra* spandex
32A-38C $3.95

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*DU PONT TRADEMARK

The wrinkle-resistant face



You were born with a soft, smooth, fresh complexion...why not keep it?

Very young skin is bountifully supplied with natural oils and moisture. Now science has found a way to maintain this vital moisture balance at any age.

Mere moisture isn't enough. Oils alone can't cope, when your personal "moisture-factory" begins to slow down.

To keep the dewy look of a young complexion, you need both oils and moisture. That's why Jacqueline Cochran gives you both in Flowing Velvet with exclusive Hydrolin . . . the only formula that provides a normal balance of polyunsaturated beauty oils and pure natural moisture in one rich dual-emulsion. And that's why the woman who uses Flowing Velvet regularly never has a dry skin problem.



This unique flowing cream penetrates deeply, evenly, supplying vital oils and moisture to the sub-surface tissues where dry-skin aging begins. It's greaseless; works invisibly under your make-up, works non-stop while you sleep.

If you have a dry skin problem . . . start today to bring back the dewy look of youth. Treat your skin to Flowing Velvet (a more-than-two-months' supply is just 3.50*). You were born with a soft, smooth, fresh complexion, and you can keep it with Flowing Velvet.

**plus tax*

FLOWING VELVET by *Jacqueline Cochran*

ORIGINATOR OF THE MOISTURE CONCEPT

Norma: Some like it BLACK! Spoleto Espresso Black, without a smidgeon of cream. Others love that brown-halo Black, the color of rich earth after rain.

Suzy: But I've just *had* 2 cups of coffee. I feel all perked up . . . why discuss that now?

Norma: Coffee? Who said anything about coffee? *I* was talking about my new Southwest African Persian Lamb coat, and yours! *I* love subtle color in fur.

Suzy: Oh! I can't live without Black—*strong, sharp, Stygian Black!* That's why I picked *Hammer Brand Black-dyed* PERSIAN LAMB. It makes me feel like Mademoiselle Vogue herself. Tim asked me to cocktails tonight, then dinner and that exciting new Italian film "Bocaccio". Anyway, I won't have to go home to change. What a joy! He'll pick me up at the office, and off we'll go to the Pierre. This coat is like *caviar* to me . . . feels so exclusive and *fresh*. And it can take me everywhere *smartly* . . . the Princeton Club or "The Four Seasons."



Norma: You're so right! But I feel exactly the same way about *my* new PERSIAN LAMB. It's sort of a burnt-blackish-Brown. **HAMMER BRAND DYED 'LASUR' BROWN.** Don't you think it looks delicious? Peter loves it with this beige dress—the gold jersey—my dear old Chanel pink suit. And it was *great* with that cerulean blue moiré I wore to Peg's wedding last Friday! It's a go-with-everything color!



Suzy: And isn't it fun to nestle your chin in a tip-dyed *Russian Sable* collar? Tim says it gives me that '21' look . . . place, he meant; age, too, I *think* . . . so he took me to '21' Friday for the first time in months!



Norma: Great! I'm a pushover myself for the Kate Greenaway look . . . and this adorable Fouke-dyed Black *Alaska Fur Seal* muff and collar have it. Fashion can make you *feel* young at any age!

Suzy: I *love* my little Persian Lambie, too! The store didn't have to pin up, fuss or change a thing. Fits me like a dream and makes me feel inches TALLER than my 5′ 3″. See this 'A A' Label? Well it stands for Jack Zimmerman's *'Average American'* miraculous sizing job for girls under 5′ 5″ . . . caliper-perfect fit in *Furs!* And you know how important *that* is!

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HATS: EMME

(Advertisement)

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"SUDDENLY SLIM" STYLES FROM $8.95. FOR STORE NEAR YOU AND FREE BOOKLET ON HOW TO BEAUTIFY YOUR FIGURE, WRITE, OLGA, DEPT. V-11, 7915 HASKELL AVENUE, VAN NUYS, CALIFORNIA. ©1962, OLGA CO.

INSTANT HOLIDAY FOOD SELECTOR

(Continued from page 48)

Bing Cherries and S. S. Pierce Guava Jelly. This comes in a reusable rattan hamper with colourful literature, gift card, and so forth, to make its arrival an event. Add $2 west of the Mississippi.

. . . a candy dandy?

It seems presumptuous to go into the celestial qualities of Perugina chocolates, those masterful sweets confected in Perugia, Italy, so we will just mention some of the fanciful housing the chocolates come in this year. A small hatbox of strawberry-rose foulard has a jade-green sateen ribbon and holds 1 pound of mixed chocolates, $9.95. A tall circular box is covered with a sheet of music, has a gay tassel, holds a pound of mixed chocolates, $5.95. When ordering from *Perugina** add postage. . . . Another well-loved candy shop, *Blum's,** has its own collection of diverting packages. They are best seen, but if one can't indulge in this fragrant pleasure, here is one that can be ordered by mail. A bottle-shaped package is covered in green paper and wrapped in a tube hand-painted with Santa, reindeer, the word "Cheers." The contents: a) ½ pound Rhum Royales and Mint Royales; b) 7-ounce tin of Almondettes. $5.95. Add postage.

. . . a cheese sniffer?

*Ellen Grey** will ship any perishable cheese, air mail, to any part of the country in dry ice. Crema Danica from Denmark, a creamy, soft cheese with good keeping qualities, is $1.98 for two 6-ounce, separately wrapped cheeses in a square box. Fromage de Monsieur, from Normandy, France, is 60% butter fat and like butter it spreads; new this autumn in the United States, 6 ounces, 89c. Reblochon, a present for a man who combines his addiction for cheese with an addiction for salad, is firm and round, 1 pound, $2.49. . . . For an irretrievable cheese tester, it is difficult to think of anything neater than the *Cheese-of-the-Month Club** plan. A different cheese every month: 3 months, $9; 6 months, $16; 9 months, $23; 12 months, $29. Sample procedure: first month, a 2-pound Stilton, pale, zesty, sharp, well-cured, from England; next month, rich, creamy, seasoned Port du Salut, 2 pounds, from France. Et cetera.

. . . a coffee tracker?

*S. & L. Honey Center,** an amiable New York shop known previously for their dazzling assortment of honeys, has branched out into coffees too rare and expensive to be sold en masse and sold only here. For $4.98, you can get a set of 3 pounds, packed for the holidays in 1-pound coloured burlap bags tied with contrasting ribbon. Choose from the following blends: Café Parisien, a dark, after-dinner coffee; Mocha & Java, a superb, strong, winey coffee blend from Yemen and the Malay Archipelago; Bourbon Santos, full-bodied, best of the Brazils; Medellin, Colombia's best; Amazon Breakfast Coffee, a blend of Santos, Medellin, Mexican, San Domingo; American Roast Brown Coffee, mild and delicious. Postage included in this price.

. . . a condiment adventurer?

Summon from *Orlemonde Products** in Massachusetts three remarkable jars that defy ingredient detection. Clipper Ship Hurry-Curry makes a formidable curry sauce in four minutes. Clipper Ship Chutney, "based on a formula of (More, page 62)

night-light requires
the new

EVENING MAKE-UP COLLECTION

by

Estée Lauder

Night light needs its own special make-up—a make-up that glows in shadow or in brilliance—This is why Estee Lauder has created her incandescent Evening Make-Up Collection—designed expressly—and only—for the hours after dark.

Each unique product is entirely new. From the remarkable new Finishing Rouge to the satiny-finish Foundation, Creme Rouge, Luminous Powder, Lipstick, Eye Colours, and a special Pressed Powder for quick illuminating.



The shirtdress
stages a great come-back:
this year's version,
fluidly fitted.
Designed by Marie McCarthy
in wool crepe, about $110.
Lord & Taylor, New York
Joseph Magnin, San Francisco
Stix, Baer & Fuller, St. Louis

LARRY ALDRICH

INSTANT HOLIDAY FOOD SELECTOR

(Continued from page 60)

the 19th-century China-tea trade," is interestingly hotter than most. Skippers Choice Wine Mustard will be cherished by lovers of strong-man mustard. The package of three, with hand-painted clipper ship décor, $5.30 postpaid; 50c to be added west of the Mississippi and south of Atlanta. Three jars of either the chutney or the Hurry-Curry are $3.95; three jars of the mustard, $2.70.

. . . a dressing detective?

Who among us can resist at least trying the promise of safflower oil, the eat-more, lose-more euphoria it hazily predicts? *House of Herbs** comes to our aid. Long famous for its wonderful herbs, spices, and dressings, the firm now has a package named "Instant Salads" that includes Safflower Oil French Dressing; two jars, 4½ ounces each, of Dill Salt and Angel Dip; these in a dark-red box lined in gold, $2.25 postpaid. Another, more capacious package, "Epicurean Delights," has the Safflower French dressing plus red wine vinegar, Angel Dip, Devil's Delight Dip, Pink Poppy Seed Dip, Dill Weed, Dash, Tomato Seasoning, $5.95 postpaid.

. . . a connoisseur of ham?

A ham to be ordered from *McArthur's Smokehouse** is to be ordered immediately. The firm was founded in 1876, and their spicing, mixing, and smoking methods are as carefully guarded now as they were then. Generally, they put their hams through a six-week cycle of pickling, smoke them a week over green hickory. Hams may be ordered unbaked, 10 to 12 pounds, $1.15 a pound; slow-baked and studded with cloves to serve cold or heated, 8 to 10 pounds, $1.80 a pound.

. . . a nut nibbler?

Try one of these on the squirrel. Overgrown walnuts from Oregon—believe us, as large as duck eggs, 3 pounds, $10 plus postage. *William Poll.** . . . A brass-covered, brass-trimmed, fake alligator ice bucket filled with 2 pounds of large pistachio, Spanish almond, Georgia pecan, hazel, and Macademia nuts, all freshly roasted on the premises of *Maison Glass,** $13.50 plus shipping. . . . Fresh raw pecan halves to devour alone, or to add to cakes, cookies, or the bird's dressing. Grown in South Carolina, wondrously big and pale, shipped in holiday boxes: 2 pounds, $3.70; 5 pounds, $8.65, postpaid. *T. B. Young.**

. . . a sauce sleuth?

One who loves sauces but shrinks from the work involved will rejoice at this selection, newly canned by Park Lane, London. *Chasseur*, to be used with chicken or veal; *Bonne Femme*, to be used with shrimp or poached fish. *Homard*, to be used with lobster, shrimp, fish pudding, or poached fish. *Curry Sauce*, to be used with hard-boiled eggs, fish, or meat. Any of these four sauces, 92c each, two for $1.79. 7½ ounces each, *Altman's.**

. . . a soup scout?

Kitchen Craft, a caterer to the railroads in the halcyon days of the dining car, puts an interesting threesome into one package: jellied tomato madrilène to serve hot or cold; jellied beef consommé to use as a soup, or to add some Port or Madeira to and pour over eggs for jellied eggs; the third member of the trio is non-soup, (More, page 64)



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She's practical, too . . . knitted in the front-and-center of each stocking so you will garter without twisting, sagging, straining your stockings . . . at last you can be sure they are on smooth and straight.

If you appreciate seamless that are far above the ordinary, look for the Legsize Lady.

NOTE: And she's in color! Purple for Brev legsize, green for Modite, red for Duchess.

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Belle-Sharmeer

INSTANT HOLIDAY FOOD SELECTOR

(Continued from page 62)

huge California prunes, soft and juicy, to be served in the light syrup they come in, or with a dash of Kirsch. $3.50, plus postage; *William Poll.*...Soupçon** the imaginative house accoutrement and antiques shop, has among its many facets a superb soup kitchen, where the rarest of ingredients are combined with extraordinary attention to culinary expertise. These soups travel by the quart jar, air mail or freight, packed in dry ice. They are necessarily expensive, but the rewards are great. Shrimp bisque, oyster bisque, peasant soup (made with a lamb base and a half-dozen kinds of beans): each $6 a quart. Senegalese (chicken with curry), $4.50. Special Soupçon chili, a delicious one-dish meal; the recipe involves beef, small sausages, garlic, onions, peppers in a rich beef stock, $6. ($10 minimum mail order here, plus postage.)... A present that combines the ephemeral with the permanent pleasure is a double-barrelled joy. Such is the soup assortment at *Maison Glass.** Six cans of about a pint each bear the following Maison Glass labels: Vichyssoise, Turtle, Purée Mongole, Boula, Mushroom, Soubise (onion purée). They, and years of soup after them, are to be simmered in an electric soup tureen of white glazed porcelain; capacity, 3½ quarts. $10.75 for the works, plus shipping.

. . . strictly steak and salad?

You might start to please such a reactionary with the product of a famous steak house. *Chandler's Restaurant** will ship prime sirloin strip steaks, boneless and tailless, and filet mignon from their private locker. The beef is aged four weeks, then blast-frozen. Sirloin weighs a pound, filets 12 ounces. Minimum order is six, but this can be a mixture of three each. They travel in dry ice, $4.25 a steak, plus Air Express charges.

. . . a tea taster?

Tease this friend with a tea sampler put up by the Wagner Spice people. It gathers together 12 teas, including such exotica as Rare Mandarin, Rare Jasmine, Assam, Formosa Oolong, English Breakfast, Keemun, 2 pounds altogether. $2.98. *Macy's.**

*MAILING ADDRESSES AND PHONE NUMBERS

ALTMAN'S, 361 Fifth Ave., New York 16. MU 9-7000. BLOOMINGDALE'S, 59th St. & Lexington Ave., New York 22. EL 5-5900. BLUM'S, 700 Fifth Avenue, New York 22. JU 2-2732. CASA MONEO, 218 West 14th St., New York 11. WA 9-1644. CHANDLER'S RESTAURANT, 49 East 49th St., New York 17. PL 1-1960. CHARLES & CO., INC., 340 Madison Ave., New York 17. MU 2-8900. CHEESE-OF-THE-MONTH CLUB, 235 Fulton St., New York 7. RE 2-0752. DUTCHESS FARMS, Salt Point, New York. OR 7-3411. ELLEN GREY, 712 Madison Ave., New York 21. RE 4-5580. HOUSE OF HERBS, Salisbury, Conn. HE 5-2531. MACY'S, Herald Square, New York 1. LA 4-6000. MAISON GLASS, 52 East 58th St., New York 22. PL 5-3316. MCARTHUR'S SMOKEHOUSE, Millerton, New York. 789-3441. ORLEMONDE PRODUCTS, R.F.D. 1, Housatonic, Mass. CR 4-3729. PERUGINA, 636 Lexington Ave., New York 22. PL 5-5365. WILLIAM POLL, 1051 Lexington Ave., New York 21. BU 8-0501. S. & L. HONEY CENTER, 1016 Lexington Ave., New York 21. TR 9-0141. SERENDIPITY 3, 225 East 60th St., New York 22. TE 8-3531. SHARON PHEASANT FARM, Sharon, Conn. EN 4-5833. SOUPÇON, 147 East 70th St., New York 21. LE 5-5050. TRINACRIA IMPORTING CO., 415 Third Ave., New York 16. LE 2-5567. T. B. YOUNG, Florence, South Carolina. MO 2-2452.

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if you're slim in the chest area and wear evening clothes at all, you can't begin to live without this small Jantzen miracle, the bra that gives you enchanting fulness above the top of the bra, itself, in addition to a lovely high round bustline. There's magic in an ingenious airy push-up pad exclusive with Jantzen...and there never was a bra that felt so wonderful on the body. Lovely lovely nylon lace (639) three-way strapless...black, red, beige, mist green, blue, pink, white... 32-38, A to C cups 5.95

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"Dreamland"


"Tapestry Rose"


"Garden Gate"


"Klondike"

ROOM SETTINGS BY OLIVIERI

IF YOU DON'T SEE THE CHATHAM YOU WANT, ASK

Use your eyes when you shop for blankets. Not just for beauty, but for that Chatham label. It means all those glowing colors, those tender textures, are downright practical. Just wait till you see how they survive the most carefree family living and *machine* washing. They're also anti-allergenic and mothproofed. But there's more to the Chatham story. The prints you see here represent a Chatham selection of over 15. And all at such sensible prices. So whatever you expect of a blanket—warmth, beauty, value—just ask for Chatham.
Chatham Manufacturing Company, Elkin, N. C.

Chatham blankets

"Dreamland", 100% virgin acrylic, about $8. "Tapestry Rose", hand-screen print, in pink, blue, lilac, about $11. "Garden Gate", twin or double size, beige or blue; hand-screen print, about $8 and $10. "Klondike", 100% virgin Acrilan® acrylic, about $10. Both in wide range of solid shades. Other Chatham blankets $5 to $28. See Chatham crib blankets, too.

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THE NEW AMERICAN BEAUTY: Fresh, dewy...glowing with a

Moisture does it...and Satura moisture does it divinely!

From the first, tender kiss of this fluffy, pink cream, your skin feels a dewy freshness...the beautiful beginning of a younger, more radiant look. For Satura's special humectants capture moisture from the air, bring it to the skin's surface and hold it there. Meanwhile, Vitamin A smooths away revealing flakes while the hormones (10,000 int. units per ounce) do their lovely work below, plumping up thirsty cells and diminishing tiny age lines. Use Satura faithfully, at night and under make-up, for just 21 days, and Dorothy Gray promises this: a dewy, complexion freshness, a new and wondrous glow tellingly, compellingly younger looking. Only Dorothy Gray makes Satura. Only Dorothy Gray could.



Satura Cream or Lotion, $3.50, $5. At-home dinner dress of imported sari silk, created by Tina Leser for Dorothy Gray; Taj of India accessories; Marc Sinclair hairstyle.

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for complexion and hair.


lasting look of youth

Deliciously different new lipstick!

See the difference!
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Feel the difference!
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You'll love the difference!
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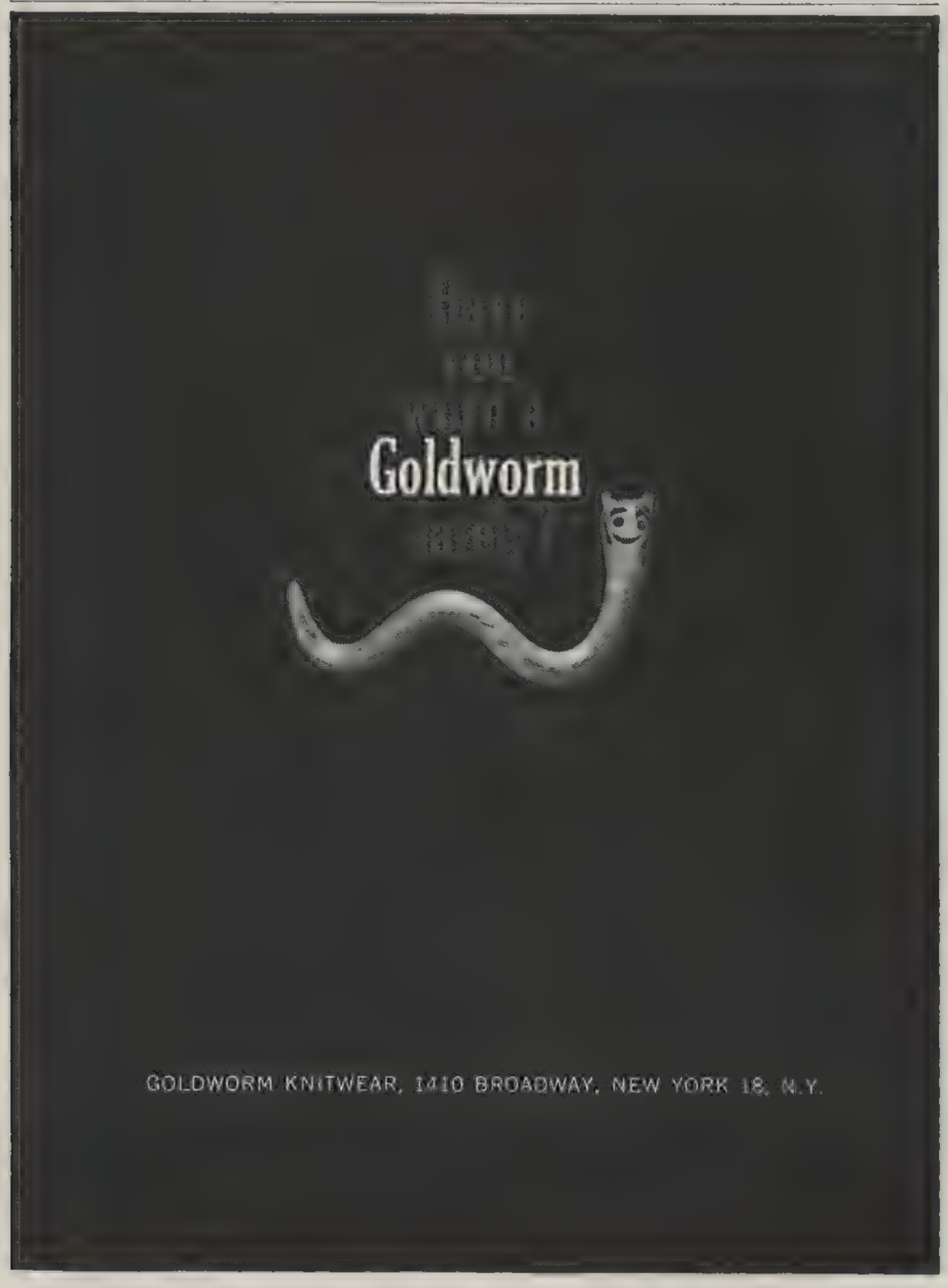
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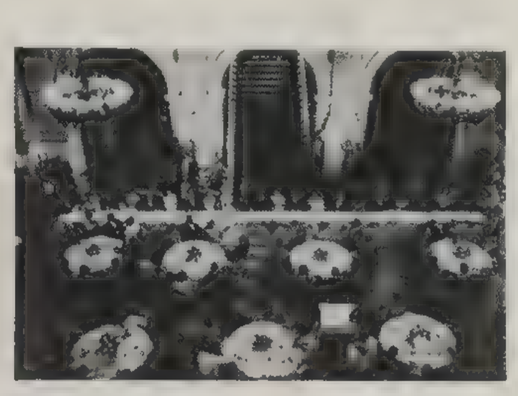
The Australian Ambassador's Newport dinner party at the start of the America's Cup Races

Guests arriving at The Breakers

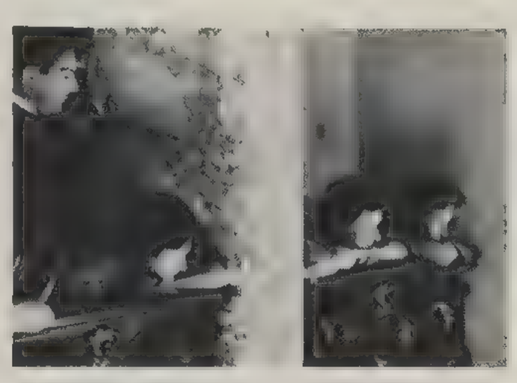


The President, the Australian Ambassador Sir Howard Beale, and Mrs. Kennedy during the toasting.

One of the most gallant parties of the season at Newport, where parties are always remarkable for their unstiff elegance, was given by an Australian, Sir Howard Beale, that country's Ambassador to the United States, in honour of the President and Mrs. Kennedy. A send-off dinner, on September 14, for the first weekend of the America's Cup Races, it celebrated the match of the Australian "Gretel" and the U.S. "Weatherly." For this party, The Breakers, the great Vanderbilt house, now a museum, was lent to the Ambassador, and all the food was flown from Australia. Among the three hundred guests was a distinguished flowering of Australian knighthood. Only one short evening dress appeared; most of the women wore long slender dresses and magnificent jewels—weighty emeralds and blazing diamonds that glowed as felicitously as the guests.

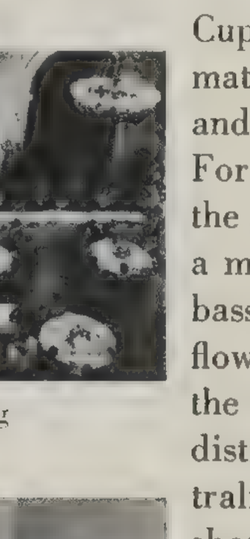


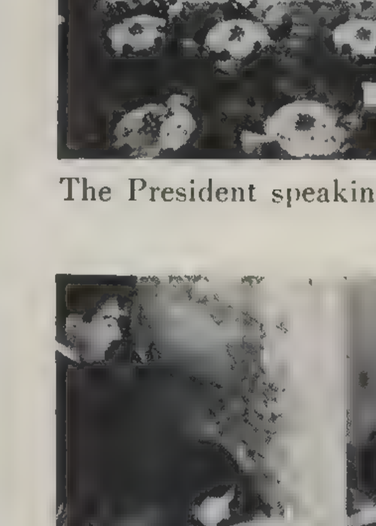
The President speaking



Guests peering from the balcony

Right: Sir Frank Packer, turbulent Sydney newspaper owner.
Below: The music room at The Breakers.





DAN BUDNIK

Arched view of the ballroom



The dazzle opening of New York's New Philharmonic Hall



The great glass box with tiers of promenades.



HANS KNOPF



The blue and gold concert hall



Mrs. Kennedy with John D. Rockefeller, III, Chairman of the Board of Lincoln Center.

Lovely acres of glass shining golden in the night and several thousand people in evening clothes—the men in white tie, the women mostly in long slender dresses—gave an extraordinarily gala party look to Philharmonic Hall, the first of the buildings to open at Lincoln Center. (Even the CBS-TV cameramen wore white tie.) Almost the entire distinguished audience, which included Mrs. John F. Kennedy, Governor Nelson Rockefeller, Secretary of State Dean Rusk, dignitaries from the U.N., and a full clutch of conductors and musicians, turned from music lovers into an argumentative collection of acoustic experts. But they looked wonderful. After the concert—Leonard Bernstein conducting—the great audience left the hall, watched by spectators behind police barricades. Like hundreds of other men there, Alfred Vanderbilt stalked the static jam of long black rented limousines hunting for his own, asking plaintively: "Harry?"



Mrs. Robert Schuler in public life the opera singer, Patrice Munsel.



ERICH HARTMANN



Above: Young choristers marching in. *Left:* Governor Nelson Rockefeller, hand raised, with friends.



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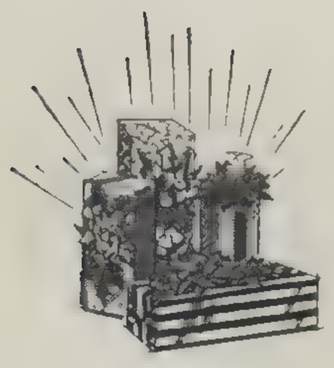
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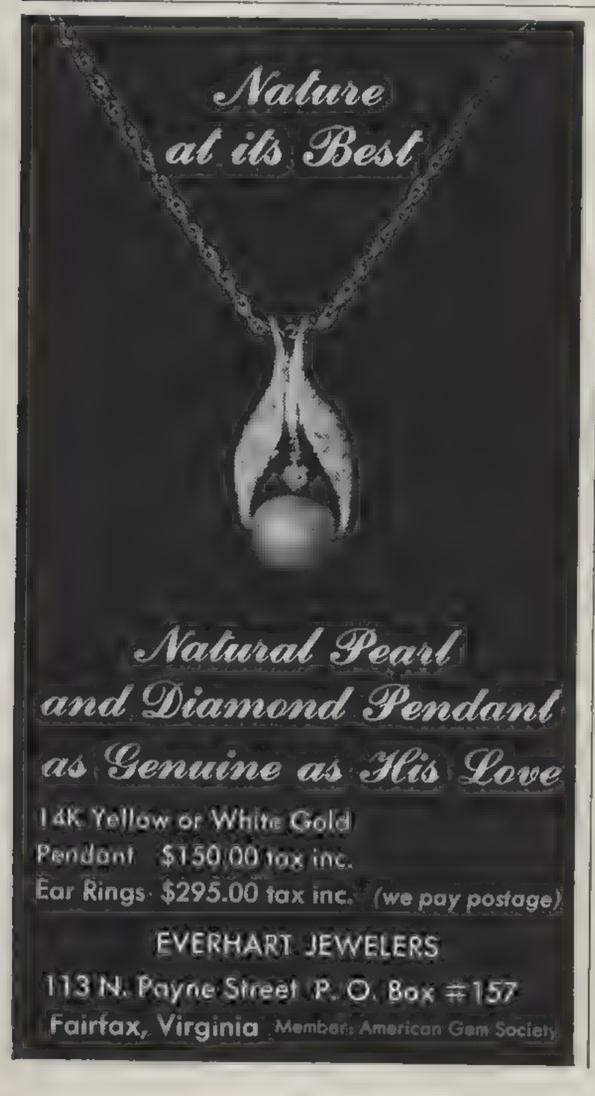
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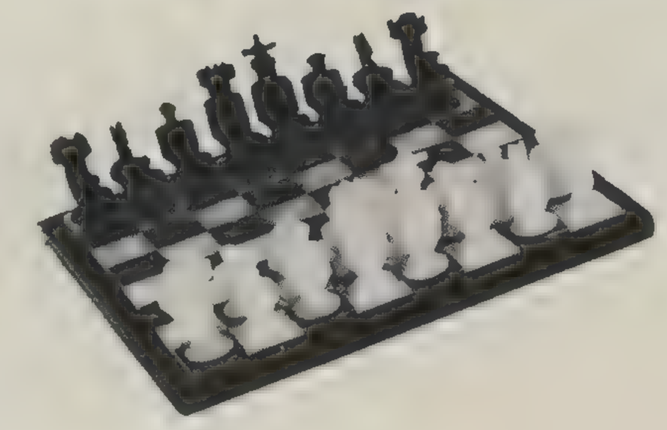
Leather stash for stationery—marbly dark-brown glacé leather outside, camel-coloured suède inside. 9½″ x 12″, folded. $23.75 ppd., inc. tax. Lilly Daché, 78 East 56th St., N.Y. 22.







RON HARRIS



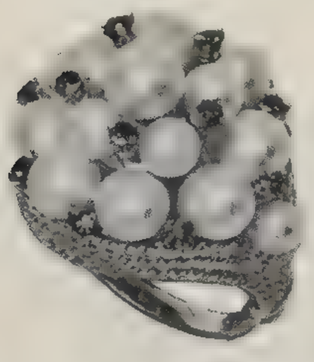
Onyx chess set, hand-carved in Mexico. Smooth, stark, black and white chessmen; the king 4″ high. $40. Onyx board, $27.50 (together, plus $1.50 for postage). Phoenix Pan American, 793 Lexington Ave., New York 21.

Boots are news now; these, shiny gold kidskin, to wear at home with pants. With zippered backs. Sizes 4½ to 10; $5.95. Madye's Inc., P.O. Box 1247, 42 East College Ave., San Angelo, Texas.

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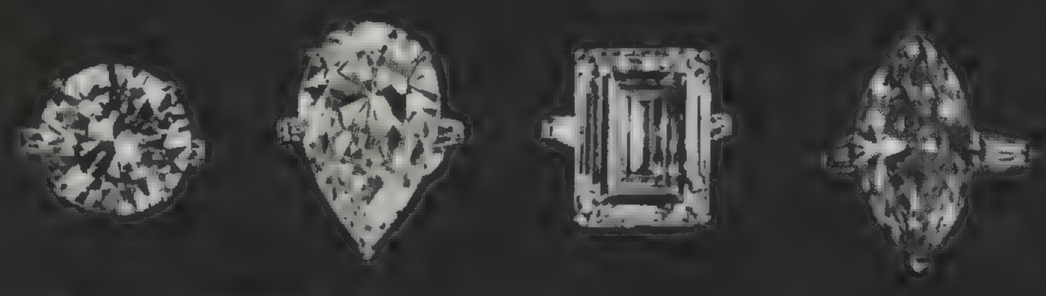
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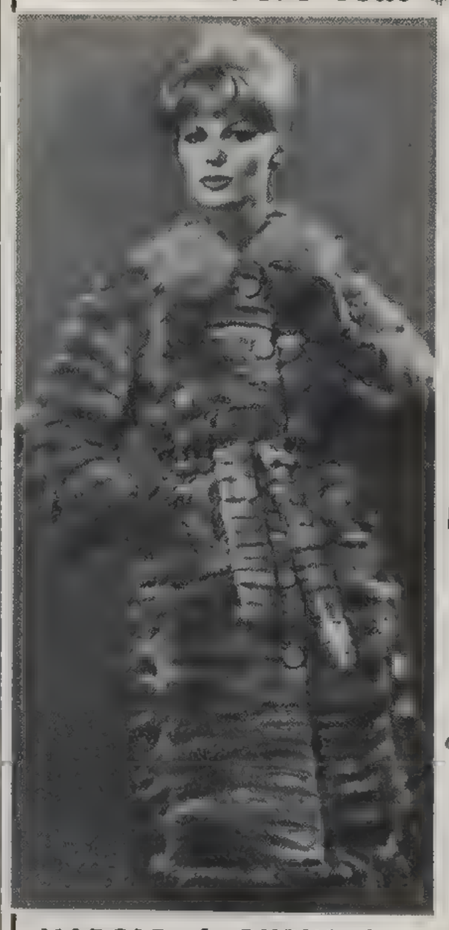
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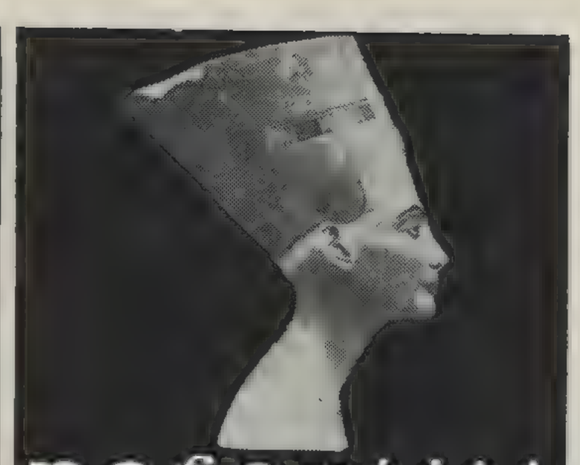
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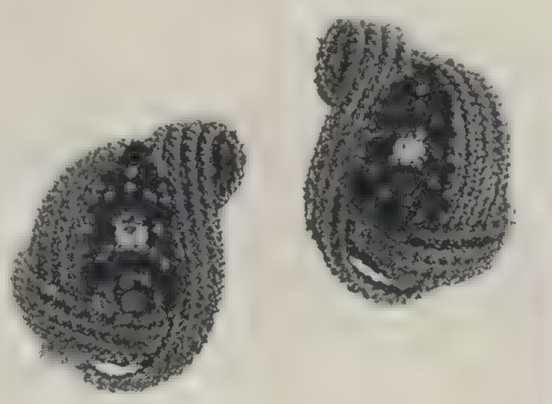
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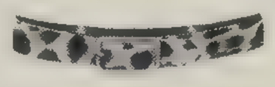
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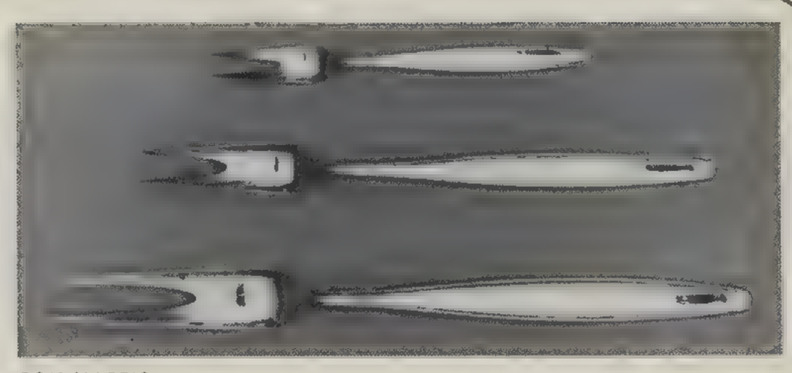
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745 Fifth Ave., N. Y. 22.

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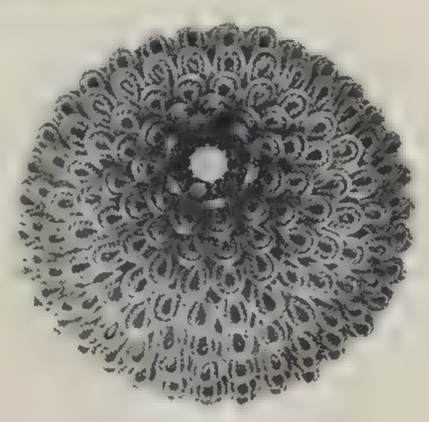




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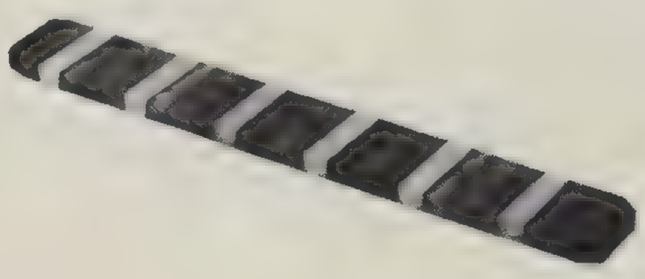
A silver dollar (genuine coin-of-the-realm) sliced down the middle to house a precision lighter; with a hinged, flip-top lid. $10.98 ppd. Hobi, Dept. V-3 Flushing 52, New York.



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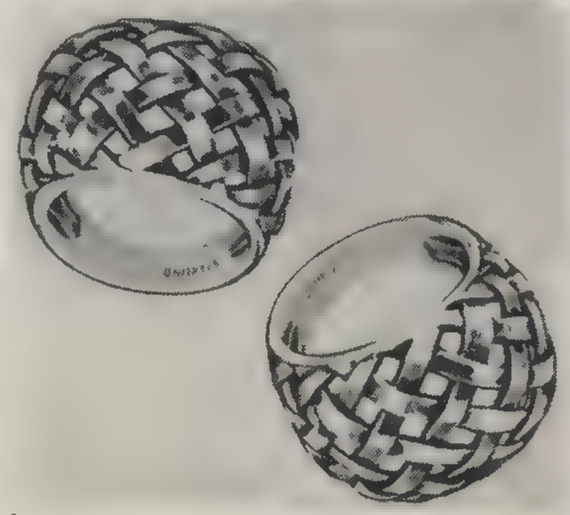
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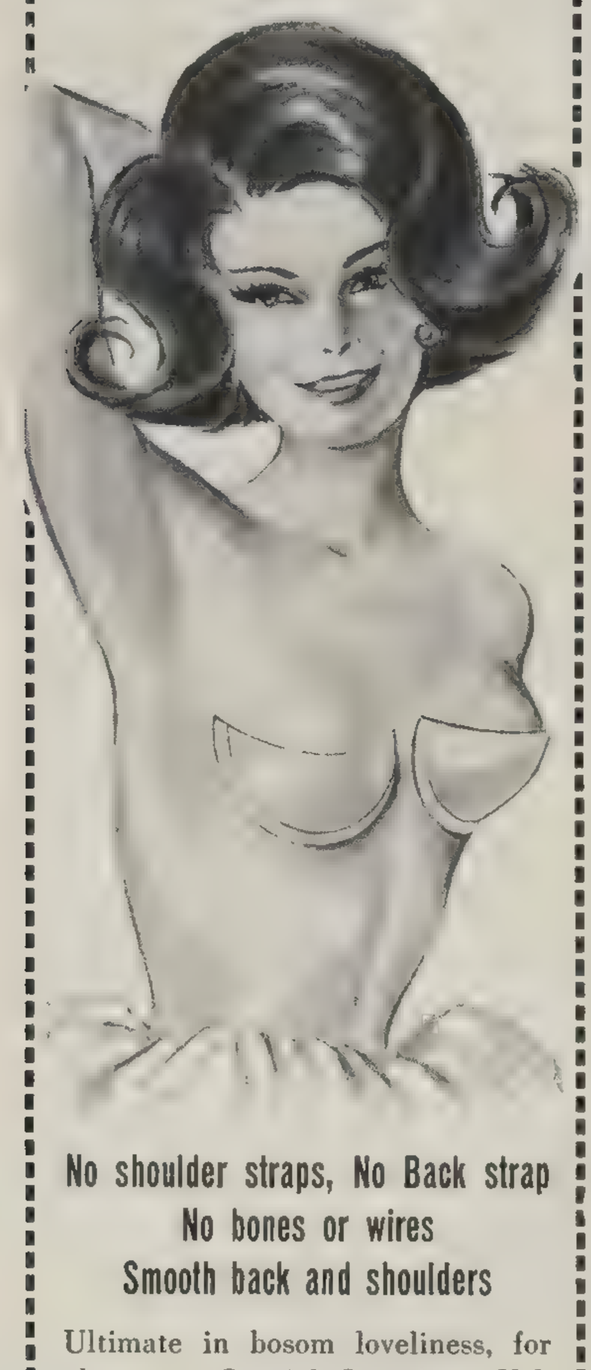
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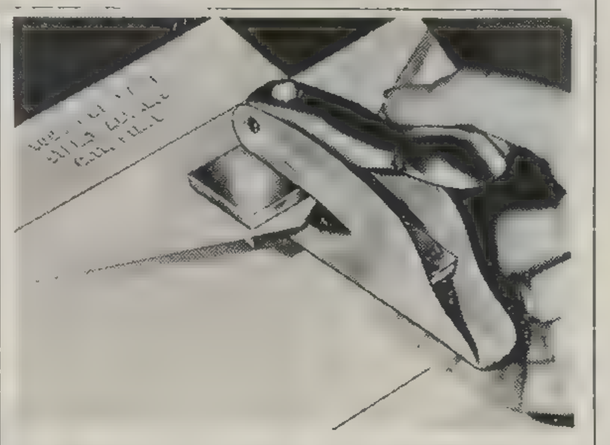
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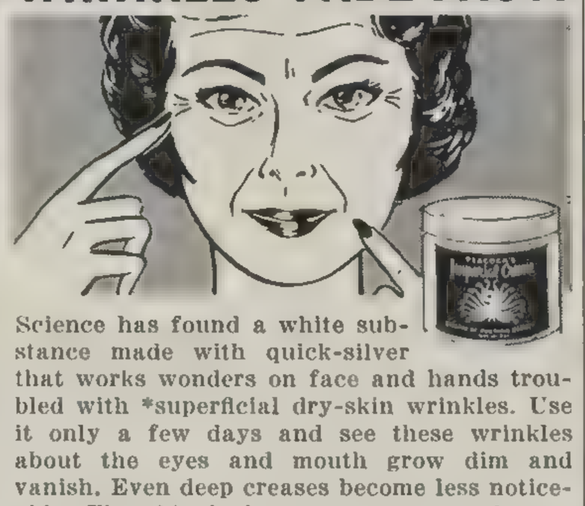
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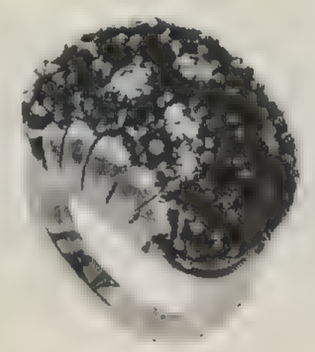
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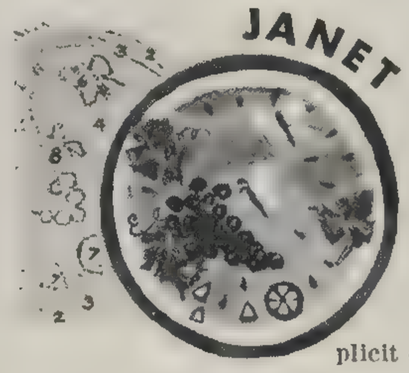
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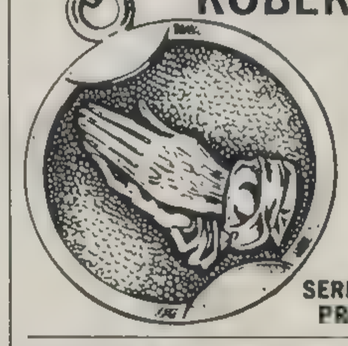
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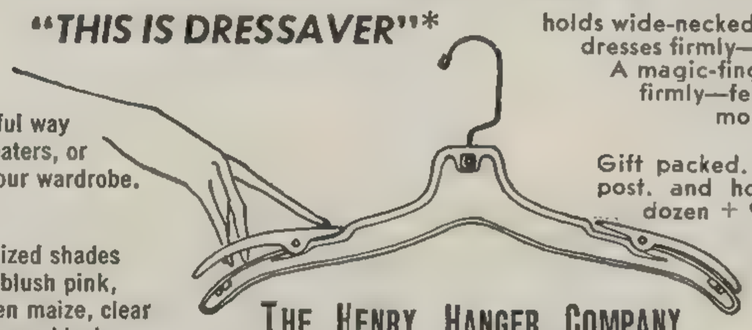
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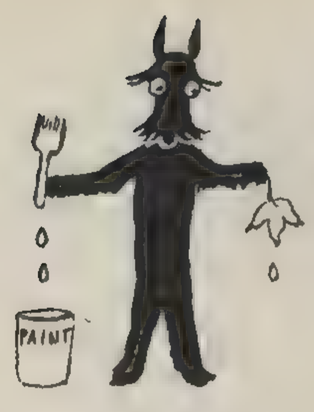
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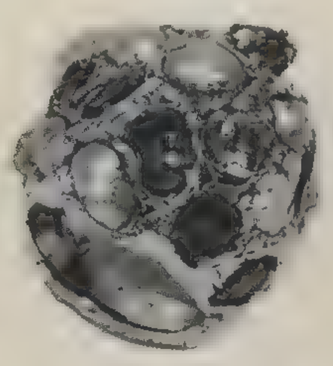
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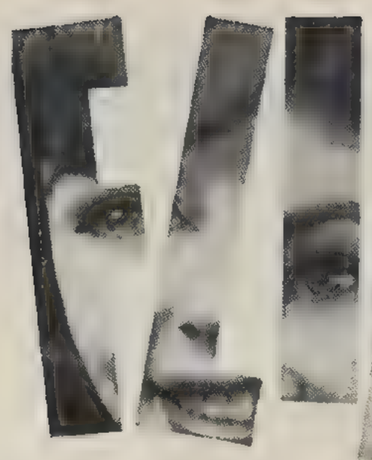




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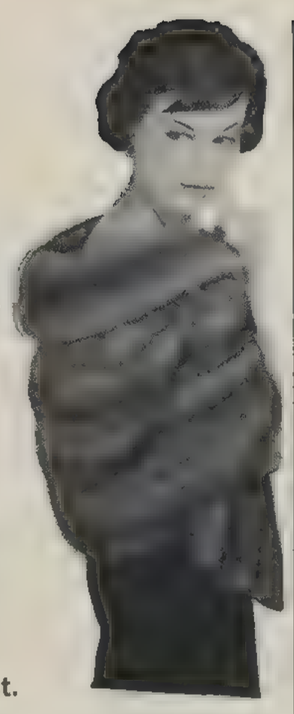
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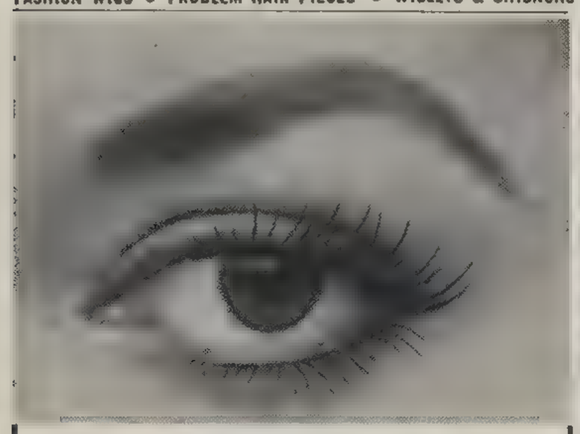
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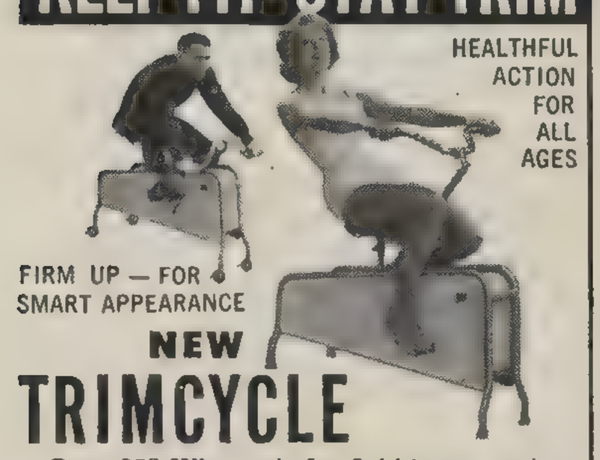
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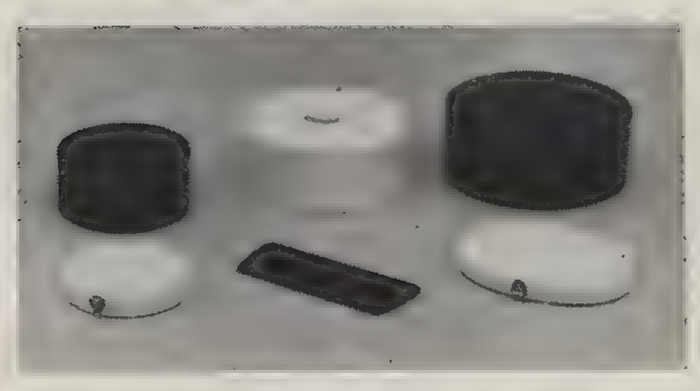
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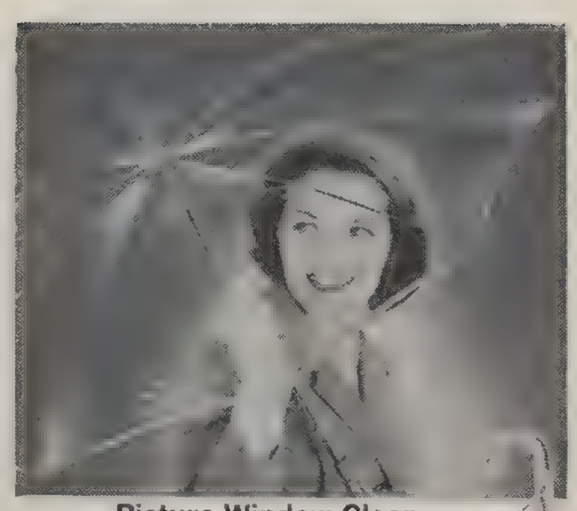
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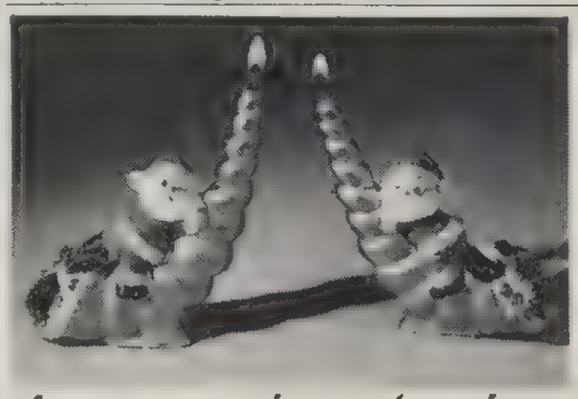


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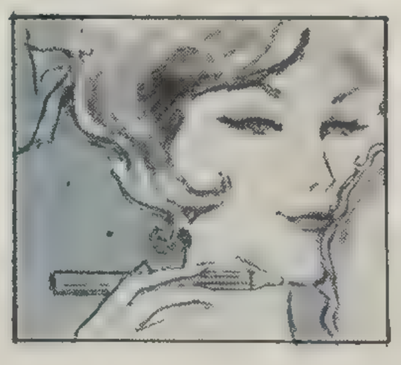
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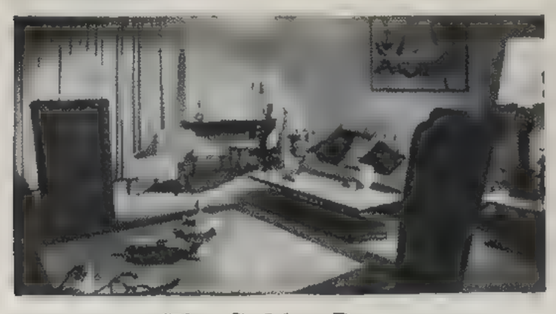
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Remuda Ranch. Relaxing and sun-tan warm, tennis, golf, pool, children's program, our 38th season, "Arizona's Riding Ranch". Box 1239.

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ESCONDIDO



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Warm Southern California's most luxurious resort-beauty spa. Relax, revive, reduce on schedule with exercise expert Anne Marie Bennstrom. Exclusive women's retreat (a few men's weeks set each year). Reservations limited to 18, who enjoy gorgeous one-of-a-kind accommodations. American plan, $400-$450 per week. Write Escondido, California.

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Golfers! Where else in Florida will you find two championship 18-hole courses at your door? Step from the porch of this gracious and complete resort hotel to the first tee of your choice of two superb layouts. Just check in and tee off! Plus private beach and Cabana Club, temperature-controlled pool. Har-tru tennis courts, Candlelight Cocktail Lounge, dancing nightly in the glamorous Starlight Room. Opens January 5th. For reservations or brochure, write Donald E. Church, Manager, The Belleview-Biltmore, Belleair, Clearwater, Florida.

ST. PETERSBURG

Vinoy Park Hotel. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Folder–rates. Sterling Bottome, Managing Director.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

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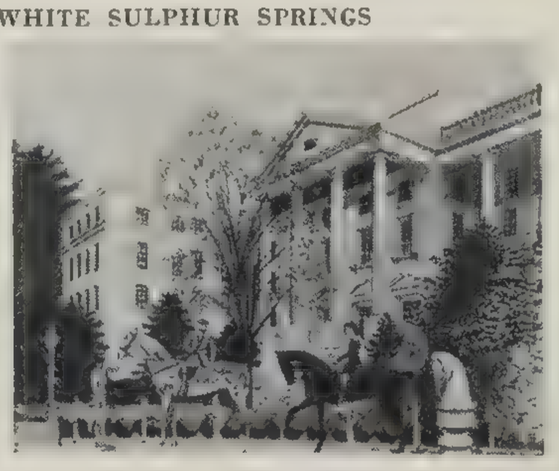


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Journey back into the eighteenth century in Williamsburg, Virginia. Watch craftsmen working with colonial tools and methods, browse 'round shops displaying the typical merchandise of two hundred years ago, and eat in taverns where the tantalizing dishes of our ancestors are still the daily fare. Enjoy, too, fine accommodations at Williamsburg Inn and colonial cottages; Williamsburg Lodge and taverns; and The Motor House. Excellent food and service. Golf, tennis, swimming and other sports. And don't miss nearby Jamestown and Yorktown. For information write Box 718, Williamsburg, Va., or call Reservation Offices: New York-30 Rockefeller Plaza, CIrcle 6-6800; Washington-1200 18th St., N.W., FEderal 8-8828.

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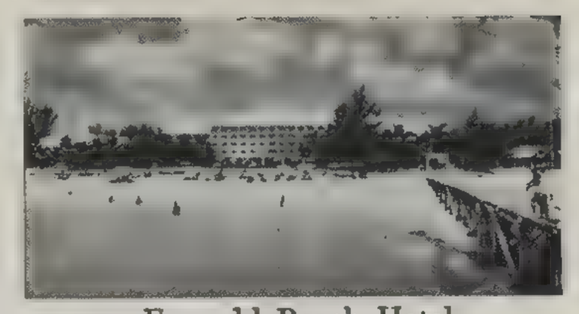


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BAHAMAS

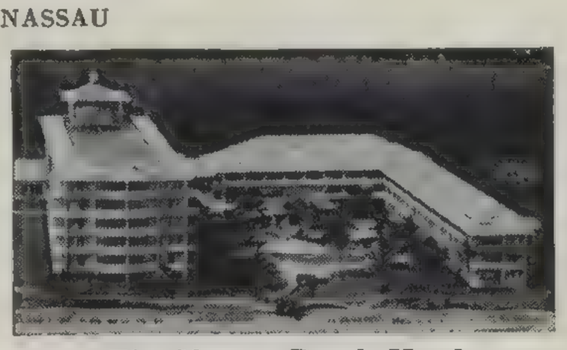
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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

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ST. THOMAS

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Has Vogue Travelog helped you in deciding where your vacation or holiday will be spent? If so, when writing to the hotels or resorts for literature, or when making your reservation, inquiries mentioning Vogue will be given special consideration.

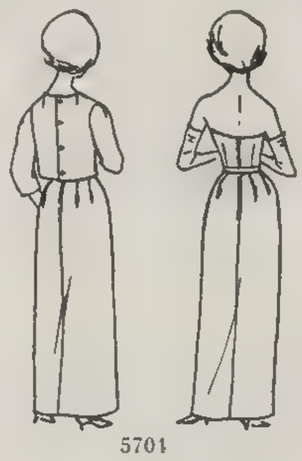
THE UNDERFUR DRESS

Following is a list of shops throughout the country where the Charles Cooper dresses on pages 152-153 may be found.

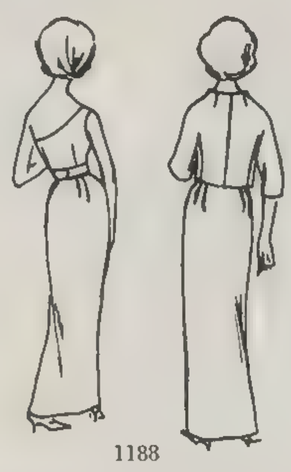
Baltimore, Md.....Hochschild, Kohn
Clayton, Mo.....Leppert-Roos
Columbus, Ohio.....F. & R. Lazarus
Dallas, Tex.....Walker-Marr
Detroit, Mich.....Julie's
Houston, Tex.....Battelstein's
Kansas City, Mo.....Macy's
Los Angeles, Calif.....J. W. Robinson
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San Antonio, Tex.....Frost Bros.
San Diego, Calif.....The Marston Co.
San Francisco, Calif.....Ransohoffs
Tucson, Ariz.....Cele Peterson
Wichita, Kans.....Innes

VOGUE PATTERNS

Other views, sizes, yardages of Patterns shown on pages 140-141.



5704



1188

Above, top: Evening dress with sleeved overblouse—Vogue Pattern 5704. For dress and jacket in size 14, 4⅝ yds. of 35″ fabric without nap are needed. Price: $1.50 (in Canada, $1.65). *Above:* The three-part evening look: Vogue Pattern 1188. For the jacket, the skirt, and the camisole top, 4⅜ yds. of 45″ fabric without nap are required. Price: $2.50 (in Canada, $2.75).

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PENNA., AND IN CANADA, AT P. O. BOX 4042, TERMINAL A, TORONTO 1, ONTARIO. FOR FIRST CLASS MAIL, PLEASE ADD 10¢ FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS PLEASE ADD SALES TAX.



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A Unit of THE MT. MANSFIELD CO.
Sepp Ruschp, President, General Manager

STOWE 10, Vermont



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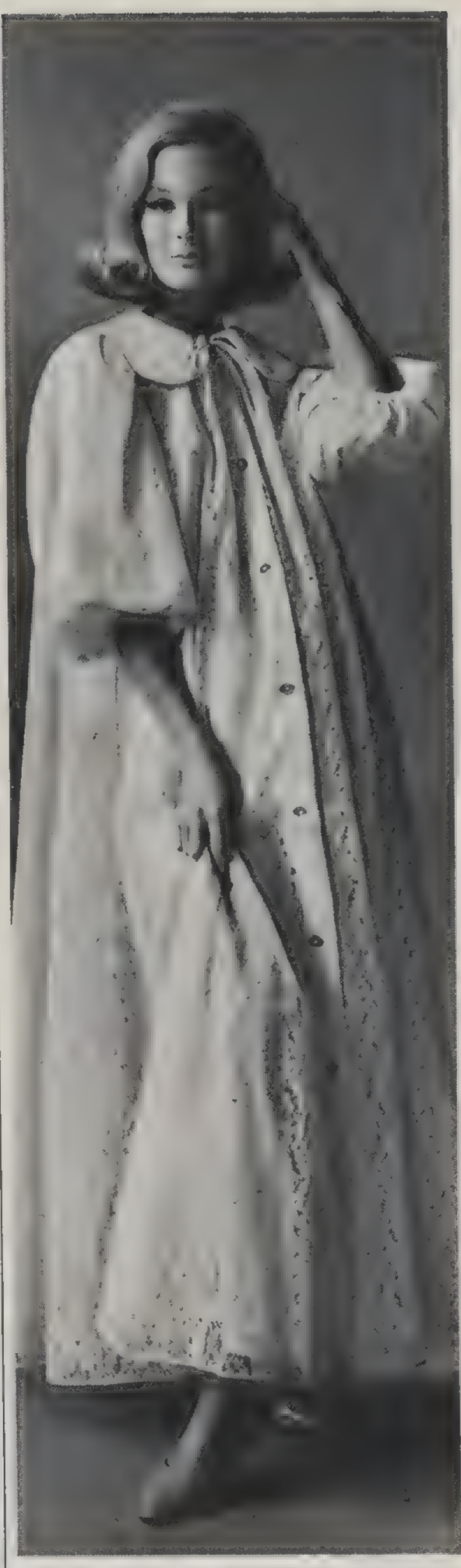
AR-EX

$1.25*
2.00*
3.50*
*plus tax
(also 50¢ purse tube*)

Hypo-Allergenic

CHAP CREAM

At drug and department stores



Stella Fagin

The feminine look you want in loungewear can be found in fashions by leading designers. Important ingredient is the one-and-lovely "Ban-Lon" lace. Preferred for its matchless beauty, unusual clarity of pattern, and gossamer softness with rugged resistance to wearing and washing.

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Ban-Lon® LACE

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TUVACHÉ

RARE PERFUMES

NOVEMBER 1, 1962

VOGUE'S EYE VIEW: WHAT WOMEN TALK ABOUT





PENN

Men have always speculated about what women talk about when men aren't around: serious writers have written seriously of it; light writers have published volumes of light stuff; and comics have constructed elaborate—and presumably lucrative—routines on the subject. Well now, it isn't our intention to interfere with this obvious mother lode of male enterprise, but it is our feeling that the record might be put somewhat straighter. The truth is, women talk about what men talk about. And—as any woman knows who's ever heard a man defend the superiority of butterfly bow ties in the evening over straight-sided bow ties—men sometimes talk about clothes, too. The difference is, women's clothes-talk is likely to be flavoured with such foamy adjectives as "divine" and "marvellous" and "fascinating." And why not? Butterfly bow ties have a point, but divine they're not—nor marvellous, nor fascinating. An Indian necklace, though, made of sapphires, emeralds, rubies, pearls, and diamonds; a Mainbocher long flowing evening coat of rosé brocade; a sleeved, short white satin evening smock—now there's fascinating for you. And there, in fact, is the subject of this issue of Vogue: the great new lures, the excitements, the new season's throbs in fashion. (As for the subject of the earnest conversation above: Cardin's dotty foxes, clearly. White on black coat, black on white coat, hats unmatched. As we were saying . . . divine.)

ecco

SOPHIA LOREN

A great beauty, a fiery actress, a sort of natural marvel like Halley's Comet—and like it, trailing sparks: Sophia Loren is discussed on these pages by one of her discoverers and perhaps her greatest director, Vittorio de Sica. "Few people know it," he says, "but she is a great worrier...Again and again, she has to be reassured."

THE BLACK COQ FEATHER HAT AND STOLE BY FORQUET OF ROME

BERT STERN



Sophia Loren with
Vittorio de Sica—
the exuberant star-director
team of *Gold of Naples*,
Two Women, *Boccaccio '70*,
and the just-completed film,
The Condemned of Altona.
To quote Mr. de Sica
again: "I have been
asked why our combination
has been so successful.
It is really very simple...
Sophia comes from Naples;
I come from Naples."

NECKLACE BY MIMÌ DI N.

de SICA on SOPHIA LOREN

"Perhaps more than most people, I'm in a position to speak about the real Sophia Loren; I first met her when she was fifteen, and ever since then I have worked with her consistently, both as a director and as a fellow-actor. I've seen her grow and mature, and I know what lies behind the popular public 'image.'...Take her poise and bearing as an example. She walks with her fine head erect, and there is the suggestion of a swagger—giving an impression of utter confidence, suggesting that she is the mistress of every situation. Yet how misleading this is! It is merely a façade to hide her innate shyness. Sophia is very shy, a person of great humility, a great worrier who has to be constantly reassured....
Sophia is, as the Americans say, all woman. Her femininity is explosive, and she is the very embodiment of health, in mind and body. She has a passionate love of life, and learns to live it to the full. She loves food, and I know what agonies she suffers when she has to refuse a tempting dish and settle for a salad; her career demands that she watch the calories. Only those who know Sophia realize just how great a sacrifice this is....
I know her as a warm, affectionate person, who would often like to demonstrate her natural warm feelings for other people. If she does not do so, it is because the privations she knew in early life make her still unsure, uncertain of the reception she'll get. Life was once cruel to her; and though in time the thorns are removed, seldom do the scars completely disappear....
She has a fine-edged temper and an incredibly strong will; if she wants anything badly enough she generally gets it, whatever the odds....I have often been asked why our combination, mostly as director and actress—though we do sometimes act together in a film—has been so successful. It is really very simple. Briefly, we are completely complementary, one to the other. We both come from Naples. We speak the same dialect, like the same music, have the same instincts. And there's another reason. As a director, I have always demanded complete truthfulness and sincerity from my actors; without these qualities you can not make worthy pictures. It is the sincerity, the truthfulness of Sophia's acting that make us an ideal director-artist combination....What more can I say? Just this: Sophia loves me; I love Sophia. She trusts my interpretation and judgment implicitly. These are the words she used at the finish of our latest film together: 'Vittorio,' she said sadly, 'what a pity the film is at an end. I would start another with you tomorrow.'"

BERT STERN





Twice a year when Mainbocher shows his new clothes, a few fortunate and astute women fall enchanted prey to the Main way of life for the first time. Famous or reticent, charming or not, they are likely to respond at once with polite cries of pleasure; to the swelling anthem that is The Sound of Mainbocher they add a new ping. The melody springs, spontaneously, from the women who've been dressed by Main for years, who know and admire him for his unwavering sense of reality, his unique talent for impeccable clothes with astonishing durability. Just after his most recent collection, we asked several long-run admirers what glorious memories they had of Main's clothes and found there were no memories, only unfeigned pleasure in "old" clothes for which every day is still halcyon. Miss Anita Loos cited instantly, "My best fur jacket, which I wore today. He made it for me twenty-five years ago, and although it was very expensive, when you a-mor-tize it over the years. . . . And I have an eggplant—an aubergine—velvet wrap I wouldn't change if I ordered it today. I wear his clothes until they're out at the elbows. Which just makes them about the cheapest clothes you can buy." (Which just makes Miss Loos's conversation as durable as her Preferred Blondes; she told Vogue ten years ago: "My whole clothes philosophy is Mainbocher—or, rather, to make the money to pay Main.") . . . Mrs. Murray Vanderbilt ticked off her favourite with equal speed: "I had it on yesterday; it's a plaid coatdress I wore through two pregnancies. They made it with big seams so it could be let out and taken in. Let's see, Heidi is fourteen; it must be almost fifteen years old." (The official notation on her card at Mainbocher's atelier: a redingote of English wool, grey with indefinite blue checks, fitted to the waist, with slight fullness in the skirt. Relined and restored last spring.) . . . In Mary Martin's double-track life, on stage and off, the fashion heroics of Mainbocher never die—"his clothes go on and on through the years." With the first show he ever dressed, Miss Martin's 1943 hit, *One Touch of Venus*, he launched the fashion for "Venus-pink," and some time during its run, made her a private-life negligée of V.-p. lace which she wore until about three years ago when she (Continued on page 170)

"I only deal with reality"

MAINBOCHER

"The big evening," said Main, "demands something radically different." For instance: the melting rosé brocade coat, *left;* lined in white satin. Verdura earrings: diamonds and coral. Coifs here and on the next two pages—all with Main's flat-bow signature—by Marc of Coiffures Americana. All Mainbocher clothes made to order; more on the next page.

PENN

White—in Main's vein—looks as clear and unruffled as the purest sculpture. This dress, *left*, of chalky crêpe, is short, with a surplice dip at the back; its pink-and-white lamé coat is lined with white mink sides. Verdura pearls with a pendant mounted in diamonds. *Right:* Main's natural dark ranch mink coat in two pieces—the skirt wraps. With this flamboyance, a short dress of brown satin. Verdura's necklace—gold, diamonds.

MAINBOCHER

PENN



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Cuba, as though the island were a part of a giant political chess game with new figures labelled NATO, Monroe Doctrine, Marines, Russian Fishing Trawlers, the whole mess watched by some spectators who see it either as an international spectacle or as a subject for dinner-table military speculation. . . . The pile up, like a traffic jam, of pleasures in New York with double and triple conflicts among theatres, concerts, operas, art galleries, recitals, enriched with the exhausting vitamins of benefit balls. . . . The greatest collection of master drawings still in private hands—the travelling exhibition, "Old Master Drawings from Chatsworth," lent to the National Gallery of Art in Washington by the Duke of Devonshire who owns, among others, drawings by Carpaccio, Leonardo da Vinci, Rembrandt, Ghirlandaio, Raphael, Rubens, and Mantegna. . . . *A Shade of Difference*, a new novel by Allen Drury who lumbers through six hundred and three pages, adding to his Congressional mural, *Advise and Consent*, some stock U. N. gossipy scenes, interspersed with a few extraordinarily good set pieces that make more noticeable the trashy writing around them.

PEOPLE ARE TALKING ABOUT . . . The pleasure of *The Affair*, the new play dramatized by Ronald Millar from the C. P. Snow novel, that has a dusty group of Cambridge University dons caught squarely in a moral and intellectual problem of justice, that lovely, fresh word, explained pretty well by a varied cast, especially Brewster Mason, Francis Compton, and Edward Atienza as a ninety-year-old dodderer, cranky and direct. . . . The big show of new Picassos inflaming the walls of the Kootz Gallery. . . . Juan Serrano, a flamenco guitarist of uncommon speed, dexterity, and, at times, a brooding sensuousness.

PEOPLE ARE TALKING ABOUT . . . The exquisite tensions of the new Japanese movie, *Yojimbo*, in which Akira Kurosawa directs superbly that massive actor, Toshiro Mifune, as a samurai downing the lawless groups in an 1860 village, the action like a Western Western only with the bad men hacking with swords, the saloon a Geisha house, and no horses. . . . The number of young who go after theatre or the movies to The Tenement, a small night place on New York's Second Avenue. . . . *Oskar Kokoschka Tells His Life-Story*, a fascinating package that comes with a record in which this distinguished painter remembers the early days of German Expressionism, the small but important experiences; with the record, ten prints, including one of Arnold Schönberg, and a double portrait of Kokoschka with Alma Mahler.

PEOPLE ARE TALKING ABOUT . . . The tough-minded, ascetic attitude of Luchino Visconti in filming his new movie, *The Leopard*, in Sicily. . . . In London, the Christopher Fry play, *Curtmantle*, another plunge into the lives of Henry II and Becket. . . . The autobiographical, diplomatic memories in the new book, *Around the Globe in 20 Years*, by Irena Wiley who lived in the Islamic world during some of her husband's years as a U.S. Ambassador, learned there that the words "thank you" are reserved only for God, but "for people they have other forms of expressing appreciation: 'May God give you big pockets' or, 'May your hands always be full.' ". . . The improbable word, "Achphenomenon" (developed for the Litton Company which makes electronic communication devices) to connote the experience of knowledge gained by flash insight into a problem; the Litton people call it the "Aha" experience.

Leontyne Price, whose lyric voice swells like a spinnaker under full wind, has a windy bright winter season ahead of her at the Metropolitan Opera where she will sing the star rôles in five operas: *Aïda, Madama Butterfly, Ernani, Don Giovanni*, and *Tosca*. (She once said that she prepared for *Tosca* by singing Bess in *Porgy and Bess*, for "both were strumpets, only Tosca dressed better.") A reasonably good actress as well as a great soprano, she knows the worth of stage economy of gesture coupled with accurate spanning between her upper and lower registers. This past summer, this Mississippi-born beauty, with taupe-brown hair and shell-shaped eyes, brought to Salzburg audiences the only performances of undimmed magnificence when she sang Leonora with both credulity and power in the new Herbert Von Karajan production of *Il Trovatore*. With her world reputation, loved as much in Australia as in Austria, Miss Price has settled in comfortably at the Metropolitan Opera as America's absolute prima donna.

LEONTYNE PRICE



PENN

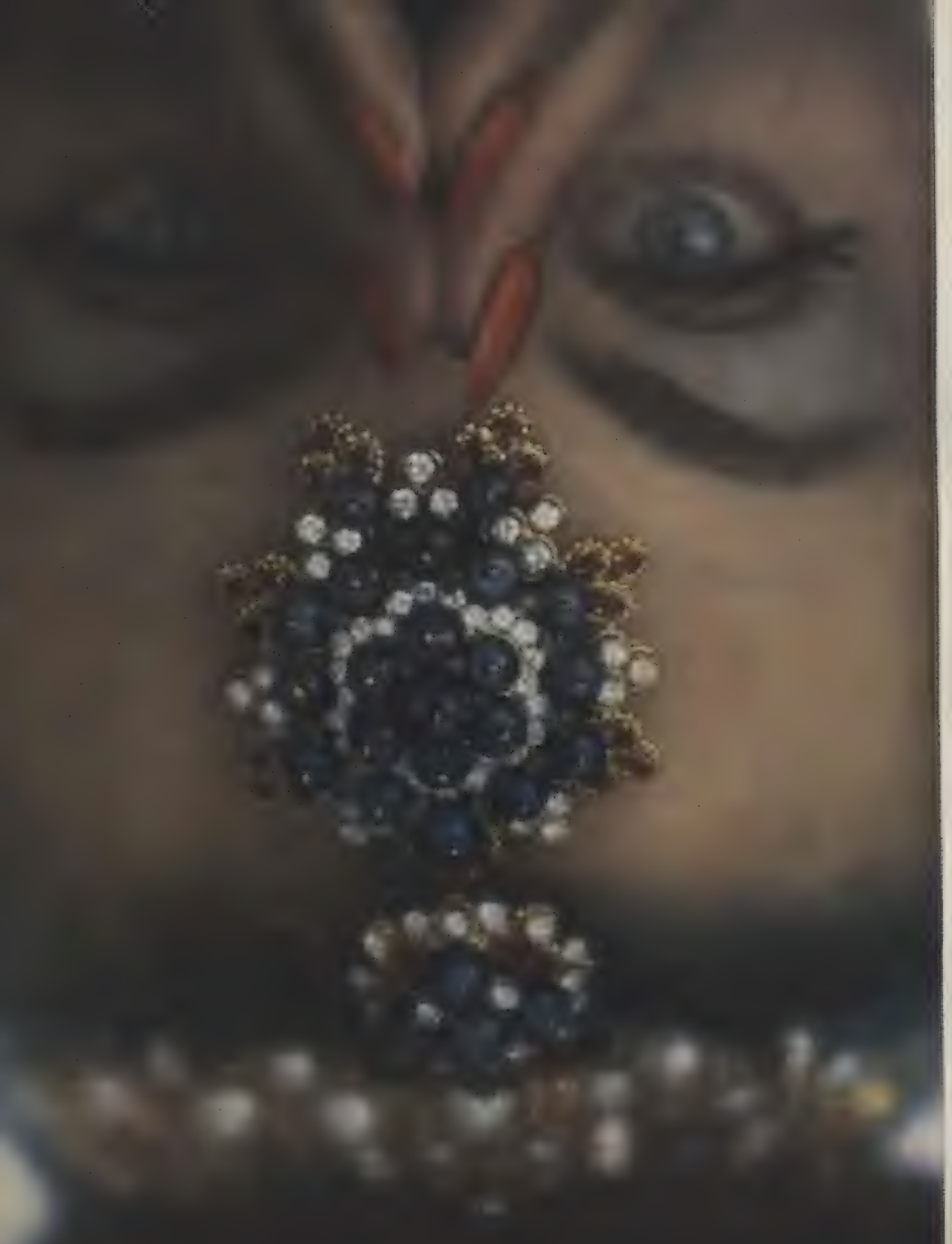


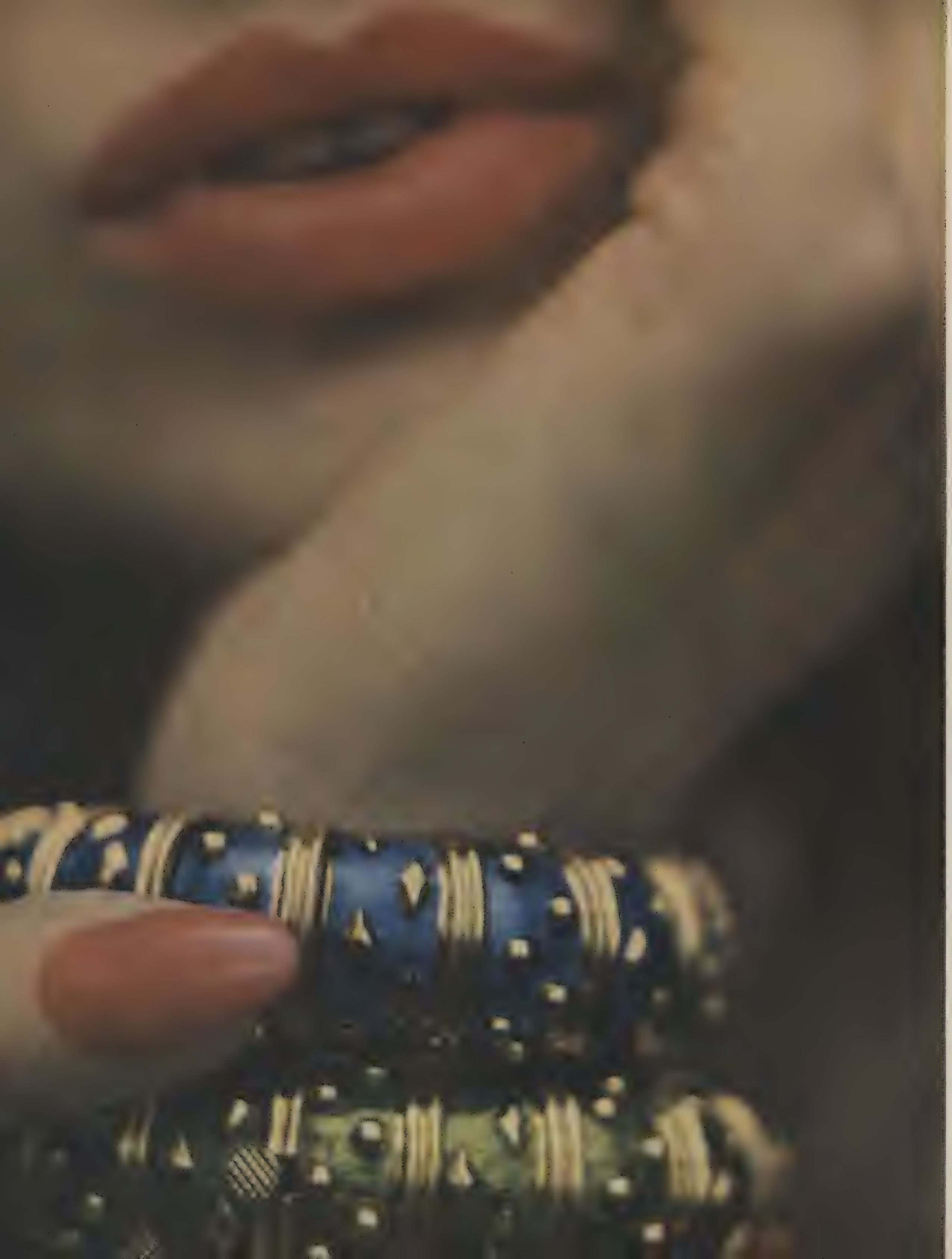
THE NEW SEASON'S THROBS IN CLOTHES AND BEAUTY

A throb? Whatever it is in fashion that stirs the blood, races the pulse, sets off a quiet, but insistent craving for a colour, a jewel, a silhouette, a change of coiffure—that's a throb. And, while it's not unheard of for the sight of a perfect, pristine white linen handkerchief to produce a small frisson of pleasure, there are ideas that generate more intense fashion emotions this season. And they're ready to name now, throb by throb: Antelope—soft, supple, and everywhere (except, in view of its sudden leap to fame, home-on-the-range). One of the most charming of the new evening jackets is made of it—a black antelope cardigan, hip-length, and rimmed all around in black mink. Black antelope is also responsible for an extraordinarily pretty short dinner dress. This has no sleeves, a set-in belt, some fullness through the skirt, and one of those shallow, tenderly curved crescent necklines to which jewels seem naturally drawn. (A strong case could be made here for a thick, twisty collar of tiny white seed pearls, fastened with an emerald-in-the-rough. Right gloves: white gloves—long, glacé.) Throb in reverse: same dress in whitened chamois, worn with big diamond earrings, sleek black gloves. . . . Potent as the combination is, not everything these evenings is black and white; some of it is pale, pinky peach—notably a long, bias-cut slip of a dress in heavy silk crêpe. Or beige wool jersey—a perfectly ravishing dinner suit is made of this; has a narrow, floor-length skirt, and a straight, buttonless jacket under which gleams a beige satin blouse, vertically striped with pearls. And a great romance of a dress is a full-bodied saffron yellow, with a quite severe beaded top and a deep flounced skirt of peau de soie. . . . Anyone in the market for a new track shirt? A mink track shirt? This was Givenchy's witty idea—he showed it as a city-suit, with a tweed skirt. Full of ideas, this house: it was also Givenchy's decision to put a huge dazzly clip at the edge of a long, uncuffed sleeve. . . . On the subject of jewel-throbs: Balenciaga's thin, chaste ribbon of garnets, tied at the back. . . . Lanvin's long diamond chain, with a colossal pearl pendant; and the surprise, there, of a new way to wear pearls—three short strands, three long. . . . (When is a jacket a jewel-throb? When it's a combing jacket of crusty black lace, teeming jet.) . . . . Boots, if they glitter, count as jewel-throbs too. And even if they don't, boots are authentic throb material, just the same—for city or for country; for day or for evening; short or tall; in lamé, brocade, silk, jetted moire, satin, and in practically any leather that's ever been tanned. . . . Leather: now there's a throb for you—a small, strict-brimmed hat of glossy grey kidskin is one of the smartest hats to own right now. And this is excellent company for it: non-glossy grey doeskin gloves; a pair of the new, highly civilized city brogues; pinky grey tweed suit buttoned in silver. (Note the absence, in this look, of sharp contrasts; tonality is the word to build a clothes-vocabulary on this year.) (Continued, page 113)

JEWELS: THE EAST INDIA COMPANY, opposite. Sapphires, rubies, emeralds, diamonds, and pearls—a necklace, actually, and a wildly spectacular expression of this year's feeling for Indian jewelling. (The spectacular way to wear it: pinned to a postiche, pendant on the brow.) By Van Cleef & Arpels. Revlon's Persian Melon is the nail enamel here; velvety Aqua Fern eye shadow—and a sliver of new Midnight-Blue cake liner is what gives these eyes their limpid allure.

GENE LAURENTS





...This may very well also go down as the year of the hood. Three ways to celebrate the event: a crusader's hood of soft, white mohair, spread out to the shoulder-tips . . . a white ostrich-feather hood for evening . . . a hood of sable, banded and tied twice around the neck with slick black ciré. (Put this under your hood: a coiffure that consists of your own hair, scraped back, a postiche added—high and unflattened is the proper look for the hooded head.) . . . . It is always the season for a good new shirt-look. Here's a great one: white kidskin, buttoned with bogus pear-shaped diamonds, and worn wide open over a little silk skivvy, civet-striped. Black velvet pants work with this. And with a tennis sweater knitted of a gold, mail-like yarn; its V-neck wedged very wide and outlined—crustily—in black. . . . What's for dinner this season? A long tweed shift is—citron-yellow is one arresting colour to keep in mind, and a black ciré jacket is the very thing to slip on over it any night this winter. . . . There are hats and there are wigs, but Max Factor has come up with a whole new variation on this throb: wig hats—that is, real hair, fetchingly coiffed, and set, turban-style, onto little brims or bands that cover your own hair. . . . It is not yet the year of the hooded chinchilla windbreak or the sleeveless ocelot overblouse (though it will be, as of December Vogue), and it's not too early to make plans—that windbreak will need lots of tweed skirts for town, straight black pants and dashing boots for ski-country. Wanted for the ocelot overblouse: a long-sleeved black knitted overblouse and, possibly, a delicious little seal's-head turban of black ciré. . . . December is also the month for white. The time is day. And the particular love is a thickly knitted white shift—no sleeves on this, no belt, and a straight across neckline. Just right with it: a heavy coil of tortoise-shell caviar beads, city brogues in a grainy off-brown, and a hooded coat of tawny kit fox. (If you're planning to spend winter where it might as well be spring, never mind: the whole look works just as smashingly under a coat of bright, light blue.) . . . . This is, in fact, such a throb-a-minute season that you shouldn't be at all surprised to learn that there is a new way to wash your face with water: those famously soothing thermal waters of Evian are being bottled madly in France, and expressed to the salon of Ann Rudo in New York. (Not quite the same as a dip in the spa, but tender-skinned faces should find it a happy compromise.)

CONTRAST OF BANGLES, ENAMEL AND GOLD, left. Blue and green—and a strong implication of a bottle-green suède suit to wear with them. Both bracelets were designed by Jean Schlumberger, for Tiffany. Jewels of another persuasion that apply: corals from Dorothy Gray—her new, charmingly muted beauty string, Coral Flame lipstick, and matching nail enamel.

GENE LAURENTS

LEMON CHIFFON— SPANGLED

Bleached white mink inside the jacket. From the ready-to-wear collection by Sophie of Saks Fifth Avenue. Richelieu necklaces: Saks Fifth Avenue. Make-up—whipped up especially for evening—by Estée Lauder.



PLUMMY CHIFFON–PANELLED

Sinuous, spiralling chiffon – floated free at the back. Over silk crêpe. By Jean Louis, of Branchini chiffon Pagoda earrings. Aris gloves. All at Bergdorf Goodman. Dress, also at Neiman-Marcus, I. Magnin.

BERT STERN

BRASS-GREEN COAT

Swung straight as a peignoir from a drawstring throat that dips low in back. Sable hem. By Norman Norell, of silk satin. Earrings by Kenneth Lane. Both at Bonwit Teller. The coat, also at Nan Duskin; Dayton's; I. Magnin. The kidskin gloves by Kislav.

BERT STERN

VELVET DAZZLER—TANGERINE

Embroidery in the manner of Chinese porcelain; jacket with sable cuffs. By Sarmi, of Bianchini velvet with faille. Henri Bendel; Blum's, Chicago; I. Magnin. Faberge's make-up, keyed to red. Piled, polished hair, these four pages, by Kenneth Battelle.

FURS—FOR CERTAIN EVENINGS



THESE FURS BEAT FOR A SPECIFIC KIND OF EVENING THROB—DRESSES THAT ARE LONG, NARROW, FLUID. COIFFURES HERE: JEWEL SUBSTITUTES

Silver fox, left, blown into an enormous shell of a cape, tied with black crêpe ribbon. (Sensed beneath it: a dress that's narrow, black, to the floor.) Cape by Emeric Partos, of natural black-and-white silver fox; made to order at Bergdorf Goodman.

One hundred inches of sable, above, twined around a fluent, high-waisted dress of white satin faille. The dress and the fur—Imperial Crown natural Russian sable—to order at Hattie Carnegie. Coiffures, these six pages: Kenneth Battelle.

LOUIS FAURER

EVENINGS—SLICED THIN



TWO LENGTHS OF EVENING, TWO KINDS OF PANELLING, BUT BOTH HAVE THIS YEAR'S NARROW LOOK, ARE WORN WITH THIS SEASON'S IMPORTANT COIFFURE.

Short evening dress of black peau de soie, cloaked under a huge, wingy panel that points down to the hem at back, and pinned with an explosion of glitter. (Only one other jewel wanted here: a spectacular coiffure.) By Trigère. At Lord & Taylor; Hutzler's; Rich's; Dayton's. Chiffon with hardly a flutter, right—narrow, high-waisted, panelled. By Oleg Cassini, of bright, dark-blue silk chiffon; about $185. Meyers Make kidskin gloves. Sandor Goldberger pin and cocarde. All at Saks Fifth Avenue. Dress, at Woodward & Lothrop; Gus Mayer.

LOUIS FAURER





THE BROCADE PERSUASION

Left, above: A brocaded lamé dinner suit in splendid Chinese-pheasant colours—orange, olive green, gold—that sums up, beautifully, the gleaming, jewelled look for evening; proves again that an evening costume needn't trail on the floor to be magnificent. From the ready-to-wear collection by Sophie at Saks Fifth Avenue. Hair-bow of the same brocade by Tatiana, also at Saks Fifth Avenue. *Left, below:* In a shimmer of black silk brocade, an evening costume that works smoothly in three parts. Overblouse dress with an easy short skirt; coat that balloons out at back below a shoulder cape. By Bud Kilpatrick, of Bianchini fabric; at Bonwit Teller; I. Magnin. Evening headdress, a black net snood, black feather panache; by Halston; made to order at Bergdorf Goodman. *Right:* Theatre costume that's clearly unfair to stagehands, actors, and anyone else who wants the audience to look at the stage. Beige velvet metallic brocade, with a leafy design in gold and silver; pale-blue chiffon blouse. By Helen Rose. Earrings by Castlecliff. Both at Bonwit Teller. Costume, also Sakowitz; Joseph Maguin. Hair-bow by Lilly Daché.

LOUIS FAURER

SMOULDERING HERE: THREE SHORT NIGHT LOOKS SHAPED LIKE DAYTIME TWEEDS





ENFANT-TERRIFIC NIGHT LOOKS

First glints of the high shimmering spirit of holiday nights: some of the young people who'll be a part of that spirit in New York, the places they go, the way they'll look. MISS LILY CUSHING, *above*, an eighteen year old charmingly oblivious of her great beauty, with Mr. Alexander Marchessini, who was born in Athens, now lives in New York pursuing his family's bent for shipping. Miss Cushing wears a short pale-orange satin dress veiled with silver threaded mesh and sequins. Cascade coif, dripping rhinestones. Dress by Eloise Curtis, about $140. Gloves by Meyers Make. Both: Saks Fifth Avenue. *On facing page:* Miss Cushing in a short unjewelled red velveteen and white brocade dress. The glitter here: in the elaborate rhinestone ear pendants. Her coiffure, an ornamental tower atop long scrolled sides. Dress by Lanz, about $40. Earrings by Schreiner. Both at Bonwit Teller. Dress, also at Julius Garfinckel; Carol & Mary, Honolulu. Both pages were photographed at Café Nicholson; coiffures by Lilly Daché Salon. MISS HELENE FAGAN, *right*, piquant, dark, pretty, lives in New York and Southampton. At Le Club, she wears an evening sheath that's a soft squiggle of black wool, short curved hemline. Coiffure by Monti. Dress by Alamor, about $30, at Lord & Taylor; I. Magnin.



BRUCE DAVIDSON



ENFANT-TERRIFIC NIGHT LOOKS

BRUCE DAVIDSON



MOIRE AND MINK, *above,* ball dress worn by Mrs. Rupert Hutton, a pale gold English beauty, now living in New York. The moire, marigold; the mink, white; the long skirt panelled as neatly as a short tweedy one. Coiffure, Kenneth Battelle's version of the crown chignon with a fringe of long hair. Mrs. Hutton was photographed in the Versailles Room of the St. Regis. Dress by Mr. Mort, of rayon-and-cotton moire, about $45. Schreiner tiara. Aris gloves. All at Lord & Taylor. Dress, also: I. Magnin. THE WOOLLEN EVENING COAT, *above right,* black with a sassy, stiff pleated skirt. Miss Cushing wears it at Café Nicholson with a velvet hat spurting feathers. Coat by PRL, $75. Hat by Canessa. Both at Bonwit Teller. VELVET-QUILT THEATRE SUIT, *right,* worn after-theatre by Miss Helene Fagan at Le Club; with her, Mr. Antonio Fournier, a young Spanish diplomat. The suit, shrill yellow flashed with jet. Suit by Harold Goldstein of cotton velveteen, $70, at Miss Bergdorf of Bergdorf Goodman.







BROCADE ROSES, MINK BOA, *above,* a romantic unfluttered look for dancing. Miss Helene Fagan wears this long evening dress at the St. Regis Roof. She is with Mr. Nicholas Haslam, an Englishman who shares with his famous ancestress Lady Caroline Lamb some of the famous Ponsonby family good looks and high spirit. Miss Fagan's dress is a pungent pink-rose brocade with a long bell skirt. The miniature boa, shown with it, is white mink, tossed backward over the shoulders. Her headdress, a sprigged circlet of rhinestones. The dress by Eloise Curtis, of rayon and silk (Couleur fabric), about $90. Schreiner tiara. White kidskin gloves by Meyers Make. All at Saks Fifth Avenue. The dress is also at Neiman-Marcus. NIGHT-BLOOMING SHIRT DRESS, *left,* white silk, supple, short, and narrow, with a string sash of its own, a dress that Miss Lily Cushing wears with long glacé black kidskin gloves—that's enfant-terrific fashion, especially under the little black wool evening coat shown on the opposite page. The place is the Café Nicholson, gilt-mirrored, statue-strewn, and wonderful for an unhurried dinner. This shirt-dress is by Youthguild, about $30, at Saks Fifth Avenue.

BRUCE DAVIDSON

ENFANT-TERRIFIC NIGHT LOOKS



SATIN EVENING SMOCK, *above,* disarming as a pinafore, much less naïve. White silk satin with rhinestone cuff links; short dress worn by Miss Cushing. Dress by Harold Goldstein, $50; Altman's. NIGHT-GILDED LEATHER, *facing page,* a short gold capeskin dress strung from rhinestone ribbons; this worn by Miss Cushing, too. With her at Café Nicholson is Mr. Marchessini. Dress by Kim Kory, about $110, at De Pinna; Jordan Marsh, Miami. Coiffures by Lilly Daché Salon. BLACK LACE—UNSENTIMENTAL, *right,* short skirt, belled and tiered, worn by Miss Helene Fagan at Le Club. (Reflected in the mirror, Mr. Antonio Fournier.) In her coiffure by Monti, an ermine pony tail, side-pinned. The dress is by Junior Sophisticates, of black rayon-cotton-and-silk lace; $75 at Henri Bendel. (All the clothes on these and the four preceding pages are junior sizes.)



ON THE NEXT PAGES,
THE LAST ARTICLE
EVER WRITTEN
BY

ISAK DINESEN

When Isak Dinesen died some six weeks ago at her family house in Rungstedlund, the world lost an original: a figure of such distinction that she had become a legend in her time. In her, the gestures which might have seemed merely eccentric (lecturing in the United States three years ago, she dined, every night, upon only a few oysters, a few grapes, a split of champagne) seemed the manifestation of her great native elegance; her eyes, lined with kohl, kept until the last their power to ravish. Besides the memory of those eyes, that elegance, Isak Dinesen left a handful of unforgettable books, each capable of burning its way into the imagination to stay. In a language as unflawed as the Cullinan, she wrote *tales*, woven around characters of compelling nobility, around occurrences perhaps (and perhaps not) supernatural—boughs which broke at midnight, brothers who came to Elsinore from Hell only when the North Sea froze. Those tales are infused, above all, with Isak Dinesen's intelligence, her strength, her flung imagination. In one of her tales, she wrote about a perfume bottle which had belonged to a woman then dead: "The flask was empty, but still gave out a faint fragrance. A multitude of things were in it, all in one. Smiles, as you say, and tears, dauntlessness and fear, unconquerable hope and the certainty of failure." The point of her tale applies as well to the teller: "The recipe will have been lost by now."

JOHN STEWART







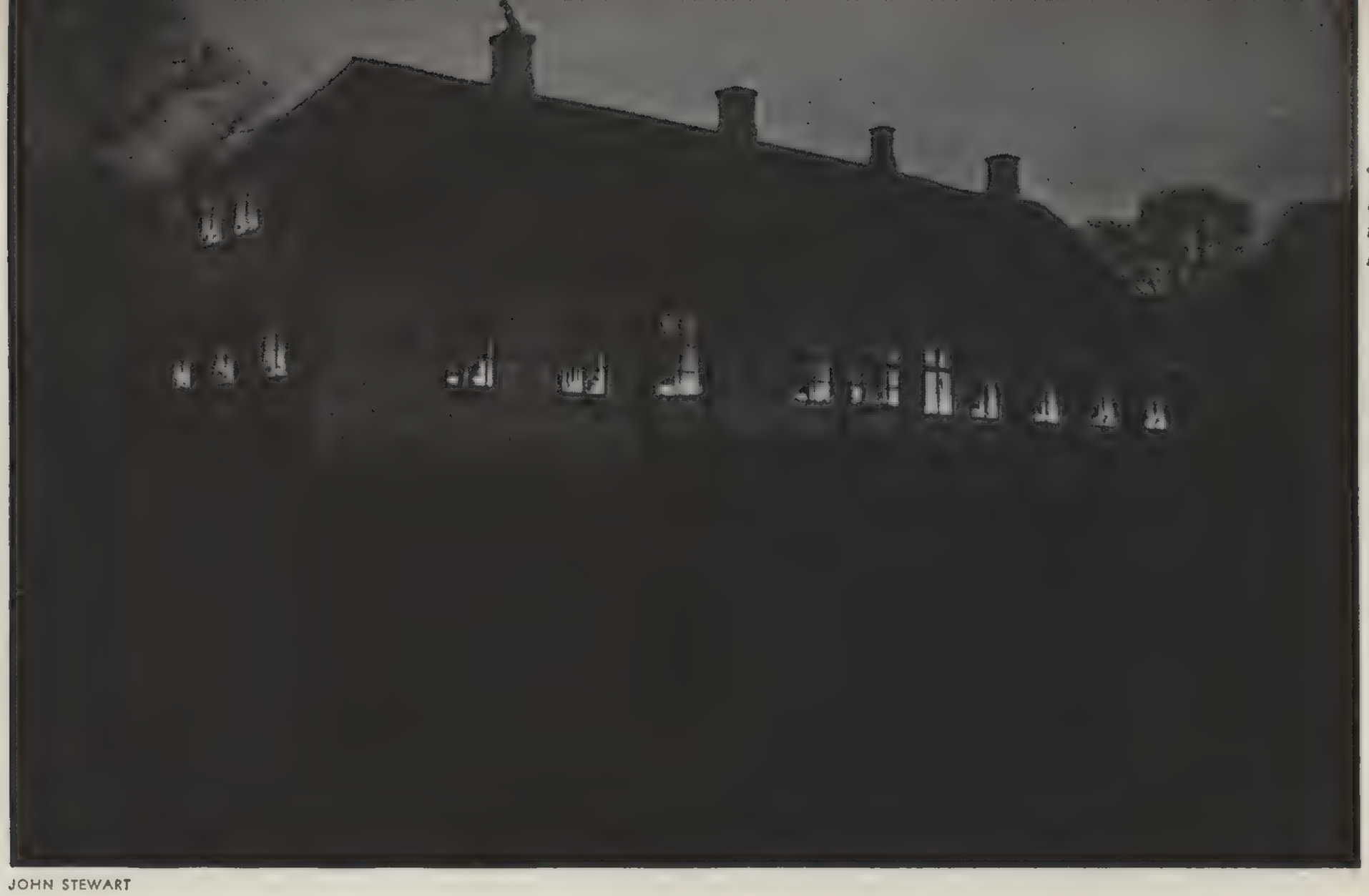
"A favourite refuge of the birds."

Rungstedlund, the old house in which I was born, stands by the beach of the Sound, midway between Copenhagen and Elsinore. This part of the Danish coastland is a very old human settlement; a big stone found in my garden has on it a carving which learned people fix at an age of over two thousand years.

Three hundred years ago Rungstedlund was an inn. The wagoners bringing their freight from Copenhagen to Elsinore changed horses here, and it gives me pleasure to think that tired horses have recognized the approach to my house and have been looking forward to their rest and feeding in its travellers' stable. When impetuous young Charles XII of Sweden in the year of 1700 set his army ashore on the coast of the Sound to conquer Denmark he took up his quarters at Rungsted Inn, and he will have sat at my fireplace, a lonely heroic boyish figure, his young head filled with the ambition of making Sweden, or the star standing above Sweden, the centre of the world. And here lived, from 1773 to 1776, as a lodger in the inn—a part which may have suited him well, for he was fond of the bottle—young Johannes Ewald, Denmark's greatest lyrical poet. Poor and ill, betrayed by his beloved Arense, he still had a few years of happiness behind these walls and in these woodlands, and here lifted his mighty, full and sweet voice to a swan's song. One of his poems, today alive in Denmark, is named "The Beatitudes of Rungsted." My father too, an officer and farmer, was a writer and a poet; here at Rungstedlund in the room which is now my study he wrote

"TALE OF RUNGSTEDLUND"

BY ISAK DINESEN



"The old house in which I was born."

JOHN STEWART

his *Jagtbreve,* a book somewhat alike to Turgenev's *A Sportsman's Sketches* and now a classic in Danish literature.

When I was a little girl, there was farmland and farm buildings to Rungstedlund, and we children used to ride the work horses to the watering trough. Later on, a railway was built from Copenhagen to Elsinore; the land, with the exception of a park of about fifty acres, was cut up into residential plots, and the outbuildings were demolished. Today Copenhagen is closing in upon Rungstedlund, and it will soon be standing in the middle of a great city.

The thought that the old place should thus vanish and be gone from the surface of the earth made me sad at heart. I endeavoured to find a way of preserving it as a breathing spot for the people of the town. Rungstedlund has always been a favourite refuge of the birds and has become more so lately, as the villa gardens round it have grown more civilized and well-kept. For birds favour wildernesses, and the nightingale is said to like to nest in a jungle of tall nettles. It seemed to me that its future might be lying here. On the strength of its historical associations and its ornithological importance, my sister and brother and I, who owned the place together, obtained permission from the Ministry of Education to turn it into a self-supporting foundation, and the "Rungstedlund Fund" was established four years ago. From that time all my own fees and royalties were and are to be paid into the Fund for the upkeep of the Bird Sanctuary and (Continued on next page)

the historic main building. I have since then been planting in the park the trees and shrubs most attractive to birds, and I have improved the ponds and canals. The woodlands round my house have come to contain an even larger and more varied number of migratory birds nesting here. I have also restored the old building, bringing it back more to its former shape,—I am now keen to fit up a small ornithological museum in that part of the inn where a couple of hundred years ago there was a gin distillery. A very fine book of etchings exists about Rungstedlund and its birds, and ornithologists come here to study and photograph.

The arrangement thus made in 1958 would hold good until fifty years after my death, when an author's rights cease to be protected. But I was ambitious and was looking further ahead than that, I wanted my Bird Sanctuary to go on existing and giving pleasure to people, in the way that the King's great old Deer-Park nearer town has done for ten generations of citizens of the capital. Its value as a breathing hole will grow with time, it should be dear to the hearts of old people and children of coming ages.

I had been told that I was a popular speaker on the radio. I now asked the Danish radio to give me an hour one Sunday evening. I told my listeners the story of Rungstedlund, and when it was finished I made an appeal to them.

"In order," I addressed them, "that Rungstedlund may be preserved as a Bird Sanctuary and a place of refuge for the townspeople when I myself shall no longer be able to do anything for it, will you come to my assistance?

"Will each of you, who feels that you have got one krone's worth of pleasure from my books or my radio speeches, send in *one krone* to the Rungstedlund Fund? None of you may send more than just one krone, for I want to find out how many friendly readers I have got in Denmark. The money thus obtained will be put aside untouched to multiply until fifty years after my death, in order to avoid my birds being chased off their green shades and the old tired people, the mothers with their children, and the young couples who have walked under my trees being turned away on to cemented roads.

"Now each of you," I finished, "may tonight be making your own guess at the number of kroner that my appeal to you will bring in. In four weeks' time, at this same hour, I shall come back on the radio to give you the exact amount."

The four weeks that followed upon this speech were a strange and amusing period of my life. As some of my listeners did not remember the address of the Fund given them, but would know me by sight or most often recognize my voice from the radio, whenever I went to Copenhagen, at the railway station, in the shops or in the streets, people came up to me and handed me a krone. I returned from my trips to town with my bag and my pockets filled with (Continued on page 170)







Paris

night gleams
pale brocaded,
full satin hair

Hair of the new Paris persuasion—smooth as coils of glossy satin rope, shaped high and wide. Adding to it all, a hairpiece, topside. By Carita. Braided gilt multistrand collier from Paris; by Cis.

One of the beautiful gilded-lilyisms for evening, now—pale-blue and white brocade, right, with easy narrow shape. The wide flat sleeves and top, covered in crystal embroidery. By Lanvin Castillo. Dress of Staron brocade. In America at I. Magnin. Coiffure by Carita.

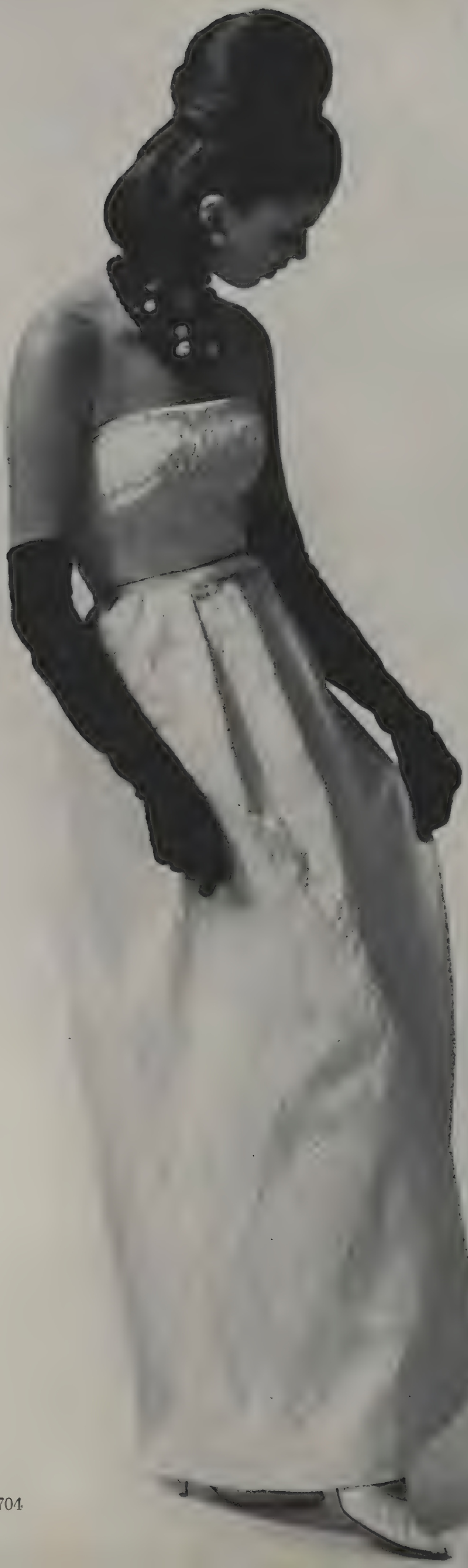
PENN

Paris

night gleams
gilt-embroidered,
subtle scrolled hair

bronze and white, an
evening blaze.
Ball dress of white
satin, left, with
narrowed shape, high bow,
a jacket-blaze of gold
and bronze-coloured
embroidery. The cuffs,
sable. By Dior; of Abraham
satin. In America at
I. Magnin. Make-up for
white—lipstick,
the works—by Dior.

the hair here, scrolls
of delicate openwork,
piled high, pouffed wide.
Invisible means of
support: a hairpiece
at back. Both coiffures
on these pages by
Carita. The pendant
star: amethysts and pearls
on a leafy chain of
the same. By Scemama
for St. Laurent.



VOGUE PATTERN 5704

GENE LAURENT



Big evenings: take a long look

Take two—for an autumn-winter evening clothes collection. Two here: one white, one black, both slender; the skirts narrow but mobile; both of rippled matelassé. Both coiffures, by Kenneth Battelle. *Left:* A bare white dress, the waistline slightly raised in front. Not shown here: a back-buttoned overblouse with sleeves. Vogue Pattern 5704, of acetate, nylon, and rayon matelassé, a G. Hirsch fabric. Bergère necklaces. The black kidskin gloves by Superb. *Right:* Fabiani's three-part evening look: carved jacket, skirt, one-shoulder camisole top. Vogue Pattern 1188, of acetate and nylon matelassé by A. P. Silk. White gloves by Superb. All accessories at Lord & Taylor. Other views, sizes, yardages, on page 93.

"all she said was 'yes'"

What *can* you do? Howard and Dorrie are always telling me I'm too sensitive, and let myself get worked up about things, but really, even Howard had to admit that the Lansons' accident just couldn't have happened at a worse time. It sounds awful when you come right out and say it, but I'd always rather be frank and open than mealy-mouthed and even though it was a dreadful thing to happen *any*time, it really made me *furious* to have our trip to Maine ruined. We'd lived next door to Don and Helen Lanson for sixteen years, since before our Dorrie and their Vicky were born, and of course, living next door and with the girls growing up together, we'd always been friendly enough, even though you don't have to get along with people *all* the time, and frankly, some of the crowd the Lansons knew were a little too fancy for us. Besides, they were never secret about things and expected us to be the same, and it bothered me sometimes when I stopped to think that for sixteen years we hadn't had a day's privacy; I like friendly neighbours as well as the next one, but it was a little too much, sometimes. I used to tell Howard that Helen Lanson always knew what we were having for dinner, and of course it worked the other way around, too; whenever the Lansons had one of their fights we had to close the windows and go down cellar to keep from hearing, and even then Helen Lanson was sure to be over the next morning to cry on my shoulder. I hope the new neighbours are a little more—well—reticent.

Howard and I felt terrible when it happened, naturally. Howard went out with the State Police, and I offered to go over and tell Vicky. It wasn't the kind of thing I relished, you can imagine, but someone had to do it, and I'd known her since she was born. I was thankful that Dorrie was away at camp, because *she* would have been heartbroken, living next door to them all her life. When I went over to ring the doorbell that night I really couldn't think how the child was going to take it; I never did think much of parents going out and leaving a fifteen-year-old girl alone in the house—you read all the time about men breaking into houses where girls are alone—but I supposed Helen always figured Vicky was all right with us home next door; we certainly don't go out nearly every night like the Lansons did. But then Vicky was never much of a one for minding things, anyway; I know that she opened the door that night right away, without even asking who it was or making sure it wasn't some man; I never let Dorrie open the door at night unless she knows who is on the other side. Well, I might as well come right out with it—I don't *like* Vicky. Even that night, with all the trouble ahead for her, I couldn't make myself like her. I was terribly sorry for her, certainly, and at the same time all I could keep thinking was what I was going to do when she heard the news. She was so big and clumsy and ugly that I really couldn't face the thought of having to put my arms around her and comfort her—I hated the idea of patting her hand, or stroking her hair, and yet I was the only person to do it. All the way over from our house I had been wondering how I was going to say it, and then when she opened the door and just stood there looking at me—and never a "hello" or anything from her; she just wasn't the kind who offered things, if you know what I mean—I almost lost my courage. Finally I asked her if I could come in, because I had to talk to her, and she only opened the door wider and stood away and I came in and she closed the door behind me and stood there waiting. Well, I know that house almost as well as I know my own, and so I walked into the living room and sat down and she came along after me and sat down too and looked at me.

Well, there was nothing like getting right to it, so I tried to say something gentle first; what I finally settled on was looking very serious and saying, "Vicky, you're going to have to be brave."

I must say she didn't help me much. She just sat there looking at me, and I suddenly thought that maybe all the unusual excitement, with Howard driving off in the middle of the night like that, and all the lights on in our house and my coming over the way I did, might have let on to her that something was wrong, and she might even have guessed already that it had to do with her parents, so the sooner she heard the truth the better, I thought, and I said, "There's been an accident, Vicky. Corporal Atkins of the State Police phoned us a few minutes ago, because he knew you were alone here and he wanted someone to be with you." It wasn't much of a way to go about it, I know, but I would much rather have sat there talking all around the subject than tell her what I had to say next. I took a deep breath and said, "It's your mother and father, Vicky. There's been an accident."

Well, so far she hadn't said a word, not a single word since I came through the door, and now all she said was "Yes."

I thought it must be shock, and I was glad that Howard had thought to call Doctor Hart before he left to come and help with Vicky, and I began to wonder how long it would be before the doctor came, because I'm simply no good with sick people, and would be sure to do the wrong thing. I was thinking about the doctor, and I said, "They always drove too fast—" and she said "I know." I sat there waiting for her

'Yes' "

to cry, or whatever a girl like that does when she finds out her parents have been killed and then I remembered that she didn't know yet that they were killed, but only that they had been in an accident, so I took another deep breath and said, "They're both—" I couldn't say it, though, just couldn't bring out the word. Finally I said "gone."

"I know," she said. So I needn't have worried.

"We're so sorry, Vicky," I said, wondering if now was the time to go over and pat her head.

"Do you think they really believed they were going to die?" she asked me.

"Well, I guess no one ever really *believes* . . ." I started to say, but she wasn't listening to me; she was looking down at her hands and shaking her head. "I told them, you know," she said. "I told my mother a couple of months ago that it was going to happen, the accident and their dying, but she wouldn't listen to me, no one ever does. She said it was an adolescent fantasy."

Well, that was Helen Lanson for you, of course. *Adolescent fantasy* is the way she talked, and pretended she was being honest with the child. It wasn't any of my business, of course, but I can tell you that Dorrie got spanked when she did something wrong, and none of this psychological jargon to make her think it was my fault, either. "I guess everybody told them," I said to Vicky. "You can't drive the way they did without asking for trouble. I spoke to Helen about it once myself—"

"That's when I got over being sad," she said, as though she thought she ought to excuse herself. "I told her, and she wouldn't believe me. I even told her I'd have to go and live with Aunt Cynthia in London England." She smiled at me. "I'm going to like London England; I'll go to a big school there and study hard."

Well, as far as I knew Aunt Cynthia in London England hadn't even been notified yet, but if this child could sit there coolly not five minutes after hearing that her parents had been killed in an accident and make plans for her future—well, all I could say is that maybe some of Helen Lanson's psychology paid off, in a way she might not like so much, and I just hope that if ever anything happens to me *my* daughter will have the grace to sit there and shed a tear. Although it's probably kinder to believe that Vicky was in shock.

"It's a terrible thing," I said, wondering how long before the doctor could make it.

"Aunt Cynthia will get here on Tuesday," she said to me. "The first plane will have to turn back because of engine trouble. I'm sorry about your trip to Maine."

I was touched. Here was this girl, after the most terrible disaster that can happen to a child, and she could spare a thought for our trip to Maine. It was certainly just the worst luck in the world for us, but you can't always expect a child to see things from a grown-up's point of view, and even if the news about her parents didn't bring a tear I was pleased to see that the girl could still feel for somebody. "Try not to worry about it," I told her. Of course we just couldn't take off for Maine the morning after our next door neighbours had been killed in an accident but there was no point in Vicky's bothering about that, too. "Please don't be upset," I said.

"You won't be able to go later in the year because it will be too cold at the lodge. You'll have to go somewhere else, but please don't go on a boat. Please?"

"Of course not," I said; I didn't want the doctor to come in and find us talking about my worries, so I said, "You'll come over and stay with us until your aunt comes."

"In Dorrie's room," she said.

Well, I hadn't really planned anything yet, but of course Dorrie's room was the best place for her; you never know when you're going to need the guest room for company, and Dorrie would be away at camp for the next two weeks. "We'll pretend that you're my little girl for a while," I said, and wondered if it was the right thing to say—it certainly sounded silly enough—and then thought that after all I had had as much of a shock as she had, and then I heard the doctor's car outside and I confess it was a relief. I still don't think it was natural for a child to sit there and listen to news like that and not even jump.

I left her with the doctor and went upstairs—as I say, I know that house as well as I know my own—and tried to find some things for her to bring over with her; I could come over in the morning and get anything she wanted, of course, so I just took a pair of clean pajamas out of the drawer and one of her good school dresses out of the closet; she was going to have to see a good many people in the next day or so and there was no harm in her looking as neat and clean as I could make her dress. I got her toothbrush out of the bathroom—and I'm no stickler for housework, but I'd be ashamed to keep a bathroom the way Helen Lanson did—and then I thought that maybe she had some kind of a toy dog or doll or something to comfort her; Dorrie may be fifteen years old but she still has a little blue lion I gave her when she was small, and you can always tell when Dorrie's upset about something because she takes her blue lion to bed (Continued on page 169)

A short story

BY SHIRLEY JACKSON



IRVING BERLIN:



Key man in the making of "Mr. President," the new semi-political musical. Here, four pages photographed especially for Vogue by Henri Cartier-Bresson.

Irving Berlin, a coony, complex man conditioned for some fifty years to almost unceasing acclaim for the rough yearn, the skill and pull of his acutely simple songs, the non-anonymous folk songs of the whole country, has confusingly run into bumps with his score for the new musical, *Mr. President.* In Boston in late August he suddenly got a touch of the critical whip. It flicked at his age, it flicked at the lyrics, it even flicked at his flag waving in "This Is a Great Country," a song to rouse every patriotic instinct with its impassioned lyrics and its marching beat. It is hard at seventy-four to get a battering. It was pleasant, however, to get a report from Russel Crouse, one of the co-authors of the book, that the Saturday matinée audience, primarily middle-aged women with grey-white hair, had lustily enjoyed watching Robert Ryan as the President tuck himself into bed, listening to Nanette Fabray as the President's wife singing "They Love Me" with just enough resemblance to Mrs. John Kennedy to make her cheeky lines have triple meanings. This stage President fortunately has only three true worries: Russia, his son's speeding, and the late hour his daughter comes home from parties. No Cuba, no Congress.

The story behind the opening nights in New York, Boston, and Washington is absurdly simple. After twelve years of idleness, following *Call Me Madam,* Irving Berlin found himself thoroughly bored. He had an idea for a musical with an outgoing President as the lead. He took his notion to his friends, Russel Crouse and Howard Lindsay, with whom he had worked on *Madam.* They liked the idea and from them the idea travelled a few blocks to Leland Hayward and thence to Joshua Logan. The first releases went out, and almost before plans were really in work, the benefit party agents climbed in. By last April, before Hayward signed the cast, the dates were set for some one hundred or more organizations to take benefits. Committee chairmen organized luncheons and teas, began sending out notes suggesting early applications for seats. Just about this time the Lieutenant Joseph P. Kennedy, Jr. Institute and the Kennedy Child Study Center for Retarded Children took *Mr. President* as a benefit in Washington, with dinners arranged before and a supper dance afterwards, the seats $100 each. After full-page advertisements appeared in the newspapers, the money came mailed in from all three cities. Almost before the (Continued next page)

THE CABINET OF "MR. PRESIDENT" in session in an empty theatre. Left, Joshua Logan the director; centre, Irving Berlin who wrote the music and lyrics; Leland Hayward, the producer; and, sitting together, Russel Crouse and Howard Lindsay who wrote the book. During the years these extraordinarily successful statesmen of the theatre have had some fifty-one hits among them, worked together in various combinations, but never before in this specific compound. The bizarre result of telling the public about their collaboration meant an advance sale in Boston, Washington, and New York of almost two and a half million dollars before the New York opening.

IRVING BERLIN

cast went into rehearsal, the Boston and Washington engagements were sold out. New advertisements asked people to stop sending money.

During the summer, the five principals, Berlin, Logan, Crouse, Lindsay, and Hayward sat on the blue brocaded seats of the empty Lunt-Fontanne Theatre listening to eager auditioners. It was pretty relaxed, especially the afternoon the belly dancers tried out, the afternoons when the applicants, thin and young, sang for the part of the President's son. Standing under the big work light, the boys, diffident, apologetic for somehow not being prepared, sang their own choice of songs, almost always for some tactless reasoning, a tune from the song bag of Richard Rodgers, often "Mountain Greenery." No one sang from that treasury of standards, the bulging bag of Irving Berlin. No one sang "Alexander's Ragtime Band," "A Pretty Girl Is Like a Melody," "All Alone," "Always," "Blue Skies," "Easter Parade," "White Christmas," "How Deep Is the Ocean?"

It was odd. They seemed to ignore the small, dark-haired man, with the jutting jaw, the black-rimmed glasses, the chunky smile, the tanned glow, the obvious happiness at being back in the theatre, even if the business is less fun than it was in the old days with Sam Harris and Flo Ziegfeld. "There are too many lawyers in the machinery," Berlin said.

He had never heard of lawyers in show business when he started on the Bowery near Chinatown singing parodies of pop songs at the Pelham Café. Like many of his friends, he was a school drop-out. After two years in public school he quit when his father died. Irving was eight years old. In time he worked up to the Pelham Café, singing, clowning, waiting on table—the crew got nickels and dimes for tips with perhaps eight dollars thrown on the floor on Saturday nights. (Last summer on a photographic tour of his old places he told Henri Cartier-Bresson: "Everybody ought to have a lower East Side in their life.") He early drifted into writing songs—he needed them and he had no money to pay for them. He wrote character songs in Italian and Yiddish dialect. "No one was sensitive in those days. I can't get dramatic about poverty. Everyone I knew was poor. The parents worried but the kids had a hell of a good time. We didn't know about failure: you can't fail until you've been a success once. As I got some experience, I got some education. I can laugh now at some of my terrible songs. I sometimes wrote four a night, stealing bits and pieces from others. But not 'Alexander's Ragtime Band.' That is still good, still played after more than fifty years. I even saw the movie on the 'Late Show' a while ago. The work is harder now. You get on to yourself and you start being a severe critic. It stops you up."

In those early days, nothing stopped him up. The music publishing houses began using his stuff; he began getting a song or two into big musicals. For (Continued on page 177)



Photographic ride around Irving Berlin's life now.
Top: Mrs. Berlin in the drawing room of their East River house.
Above: Mr. Berlin revisiting the lower East Side, where he lived until his first successes.
Below: Mr. Berlin with a granddaughter.
Bottom: Shelves with the Berlin scores wrapped up like shirts in a Chinese laundry.
Opposite: Berlin with his old upright piano which has a lever to change the board into whatever key he needs.

HENRI CARTIER-BRESSON





ALL DAY, ANY DAY: THE PLUCKY LITTLE WOOLS

When a woman slips off her winter coat—whether it's wool, leather, fur, wool lined with fur, or whatever—the prettiest thing that can emerge is probably this: a softly-shaped, lightweight wool dress, in a pale or bright colour. Such as, for example, any or all of the dresses on these four pages: one white, one blue, one red, one beige, one lime-green. All five colours would be delicious with a dark-mink coat—but they'd look equally well with other furs, or with cinnamon-brown wool or black antelope backed with black mink. The dresses themselves fit easily, adapt easily to lunch and shopping in town, or weekend gaieties in the country; small variations (or deletions) in the glove, jewel, and hat department are all that's needed. *Left:* Two-piece dress in winter-white wool, superb with a sable stock (as here), or under any coat with which its lot is cast. Lightly-fitted tunic overtop and skirt, the tunic buttoned at back with big white buttons. By Branell, in Anglo wool, loomed in America; about $125. Saks Fifth Avenue; Rich's; Gus Mayer. Sable hat by Emme. Kidskin gloves, both pages: Kislav.

Below: Figure-clinging wool dress that still manages a wonderful look of ease; in periwinkle-blue, an easy colour for most coats to get along with. By Flair Designs, in Or de Laine wool, loomed in America; about $50. Saks Fifth Avenue; L. S. Ayres; Dayton's. Wool jersey turban: Lilly Daché.



DAVID BAILEY



Above: A dress that gives almost the effect of a suit—except that no suit ever slid so easily under coats. The colour's a marvellous adjunct to almost any coat, too: pure, bright red, pretty and vivacious. Made of a lightweight, tweedy basket-weave wool, the dress is two-piece, overbloused, with a ribbon of black leather whipped around the waist. Dress by Abe Schrader; about $70, at Altman's; Julius Garfinckel; Bramson's. Black mohair pillbox by Lilly Daché.

THE PLUCKY LITTLE WOOLS

Near right: Beige two-piece dress, a natural under coats, and very self-possessed without them; in two parts, the top buttoned up to a collarless neckline. By Leonard Arkin, of textured wool loomed in America. About $70. Bonwit Teller; Dayton's; Joseph Magnin. *Far right:* The undercoat dress in pale-green worsted, with overblouse top, slim skirt that swings from a camisole. By Joan Leslie, in sheer worsted crêpe, a Hockanum fabric loomed in America; about $45. At Saks Fifth Avenue; Halle Bros.; Best's Apparel. Necklace by Cadoro. Polava lambskin gloves. Domed hat: Sally Victor.

DAVID BAILEY



What goes on under a fur coat, or fur hat, or both—a dress with clear-cut, uncomplicated shaping, made in a colour that's agreeable to most shades of fur. Two such are on these pages—one in mustard that may lean toward a tawny or spotted fur; one in pale, wheaty taupe to wear, perhaps, with black seal, white curly lamb, mink.

ALL DAY, ANY DAY: UNDER FUR

This page: Underfur dress of mustard worsted that hangs with a certain straightness. Mitred seams, and a sash add shape. About $110. *Opposite page:* More fittedness here—taupe sheer worsted with trouser pleating above and below the belt. At the neck, a silk-lined scarf. About $110. Both dresses by Charles Cooper. Hats by Emme. Glacé leather gloves by Superb. Calderon belt. Everything at Bonwit Teller. The dresses, also at Nan Duskin; Levy's, Jacksonville; Goldwaters; Frederick & Nelson. For shops in other cities, turn to page 93.



DAVID BAILEY







New way to wear a peignoir—over silk pants. Far left, filmy, sweeping coat landscaped with colossal blossoms; a hand-screened print in pink, taupe, grey. By Hollywood Vassarette, in tricot of Du Pont nylon, about $50. Altman's; Dayton's; The Broadway. Josef Morton necklace. Coiffures, these four pages, by Mario of the Claude Salon.

Black pants, left, looking leggy under a pouf of black skirt, topped by a sweatery white velvet put-over. Pants and skirt of pebbly black rayon matelassé; put-over of rayon velvet; both are lined in silk organza. By Perfect, about $125. At Saks Fifth Avenue; Julius Garfinckel; Sakowitz. The necklace is by Brania.

New ideas for clothes that never go anywhere

FRANCES MCLAUGHLIN-GILL

Toe-length peignoir with this year's news coverage—a hood; tossed back, it's a cowl collar. Poppies printed in yellows, oranges, green, on woven sheer nylon; about $35. Under the peignoir: a long, pale-apricot nightdress; of nylon tricot, about $15. Both by Warner-Laros, at Lord & Taylor; Neusteters; Joseph Magnin.

Clothes that never go anywhere

FRANCES MCLAUGHLIN-GILL

Slender, fluted, a nightdress that's a downpour of pleats—chalk blue—half belted here with a satin tie; marvellous, too, unbelted—flowing straight from the oval neckline. Sheer tricot over a non-sheer lace-edged slip. By Vanity Fair, in tricot of Du Pont nylon, about $50. At Bergdorf Goodman; Harzfeld's; I. Magnin.

THE HOUSE ON THE ISLAND



JOHN STEWART

Contemplating the purchase of a small Hebrides island in 1773, James Boswell mentioned to Samuel Johnson that his brother had always talked of buying an island. "Sir," said Mr. Johnson, "so does almost every man till he knows what it is." Baron Nicolas de Gunzburg knows what it is. And he likes it. For his New Jersey island house, he has freely translated the best of the Austrian Tyrol, using international elements. (The first installment of his translation, the superb kitchen of this house, was shown in Vogue, June, 1961.) The composition, *above*, a photographer's still-life impression of the spirit of the house, includes antlers, a horn candelabrum, powder horns, a coconut goblet, red fox fur. How they fit into the scheme begins to come clear in the living room, *opposite*. The crossword puzzle, *London Weekly Times*, is one of a formidable number the Baron does every week (he finishes off *The New York Sunday Times* entry minutes after it's delivered). The skating boot stands for one of the winter weekend pleasures Baron de Gunzburg's island house affords. (Continued on page 161)

Around the great living room, opposite, *much of the island life is centred: dining, reading, writing, TV. An expanse of glass looks out on the stern of the island, Thermoglass sliding doors on the prow.*

IT'S FRENCH–IT'S IMPORTED...

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Baron de Gunzburg skating



THE HOUSE ON THE ISLAND OF BARON NICOLAS DE GUNZBURG

(Continued from page 158)

Baron de Gunzburg's island has none of the drawbacks and most of the away-from-it-all pleasures of, say, Robinson Crusoe's. To reach it, one drives off the highway through turning country roads to a private path causeway. At the other end of the path, lying low in a copse of silver birch and elm, is a cedar-shingled house that could be, for its seeming isolation, a hunting lodge on a remote Canadian lake, or an Austrian sports chalet. It is, instead, in the centre of New Jersey's lake country, a shipshape house on a ship-shaped island.

A lean, elegant man of great, disciplined energy and a deadpan wit, Baron de Gunzburg has ap-



In tree: antenna for TV



The front terrace of the cedar-shingled house, facing the prow of the island

plied his surehanded instinct for good living to a year-round weekend house that owes the way it dovetails with its owner's requirements to no chance find, no concession to the easy-to-come-by. A lake-liker, Baron de Gunzburg studied for years "any map with blue on it" before he ferreted out the proper lake. This lake met his special needs, among them, nearness to New York, a ban on motor-boats, an island with almost no view of mainland lake dwellers.

He rented a house on a nearby island for a year to find out what to do and what not in building there; found out, for instance, that enclosed porches were out—too hot in summer, too cold in winter. Another summer he rented to oversee the making of his house on Hemlock Island, named for the one hemlock on the island. The house is a one-storey, U-shaped structure, designed for a maximum of four people, not one of them a servant—the cleaning woman comes after the weekenders have gone. The six old carved doors of the house came from Austria. Because he has a thing against what's usually known as "porch" furniture, Baron de Gunzburg ordered from France, for his broad forward and aft terraces, the benches used in Paris public parks; from Third Avenue, deck chairs that once rode Cunard liners. His collection of antlers was assembled partly from Austria, partly from Wyoming—the latter bleach to a handsome grey-blue when left outside. From Louisiana came the dwarf pear, peach, and apple trees that, with pink laurel, blueberry bushes, and the tall trees, line the several natural paths intertwining on the prow of the ship-shaped island.

Hemlock Island's unprogrammed summer pleasures are the quiet ones of swimming, sunning, sliding about the lake in an aluminum canoe, or just conversation at one of the lake-watching vantage points. In November, when the water turns to ice, matters become more strenuous. Baron de Gunzburg's guests find themselves, if they're with it, taking a skating turn, island-hopping around the eight-mile lake with him, sometimes three times a day. For which reason, summer and winter guest lists tend to differ. "A non-skater," the Baron said, "might find himself at a loss for things to do."

What both summer and winter guests never find themselves at a loss for is the good French wine that comes up from the wine cellar and the good food, sometimes adventurous, sometimes classic, that emerges from the kitchen. In that servantless Tyrolean-plus-Westinghouse beauty—the Baron describes it as the "real centre of the house" and he does not mean geographically—his long-time rule remains in force: "The cook who cooks best cooks."

(Continued next page)

THE HOUSE ON THE ISLAND cont.



In a guest room, a Spanish chest, an Austrian



door, a Canadian blanket-spread, two views of a New Jersey lake

The key that long ago in Austria opened the great eighteenth-century door, *above,* could still open the same door in Baron de Gunzburg's New Jersey house. But the lock, like the locale, has changed. Scrubbed of paint except for its faded, aged green carving, the door opens now by Yale lock onto a house that has the spiced look and fragrance—the cool-when-it's-hot, warm-when-it's-not feel of country materials in their nearest-to-natural state. Each of three cedar bedrooms—one shown *above,* one *right, below*—is a variation of a wood-wool-fur-leather plot. Strong-red Hudson's Bay blankets spread over boxy beds, with mohair throws, checked red and green. In each bedroom, Spanish chests of old wood, mirrors framed in spiky wood, luggage racks banded in supple red felt, and, in the space where a closet would ordinarily be, the Bavarian armoire called *schrank* stripped of its hearts and flowers. On the wide-planked oak floors, wallops of fur—often red fox; sometimes, as in the room *above,* a blond bear. At the windows, brown suède, the same soft-napped leather that's used in Lederhosen. "Suède is much better employed for curtains," said the Baron firmly, "than for Lederhosen."



Two of the schranks that stand in for closets



In bedroom, bear looks at Tyrolean chair







Above right, *the gaming table for bridge, six-pack bezique. Looking into the living room from the blond ash and copper-tone kitchen: wall oven by Westinghouse, Amtico vinyl tile floor in Delft motif designed by Herbert Bright, cabinets by local craftsmen, doors by 18th-century Tyroleans.*

Below, *the fieldstone fireplace wall, hung with a great powder horn and, above it, an old French iron staghead, 150 pounds of iron that has its own special steel girder.*



Detail of the wood-plank bed, opposite, *wearing here its winter comforter: jackal fur*

JOHN STEWART



Loden and leather curtains, wind inhibitors



The day's supply of wood, basket from Venice



SiLVER is for unleashing

Unemployment does not become sterling silver, nor does protective custody in the corner cupboard, the buffet, or the silver-preserver bags in the closet. Silver is for using—the better for; and the silver ways illustrated on these two, and the next two, pages, are designed to open up the minds of both present-givers and party-givers. . . . For instance, everybody knows that the porringer is rarely used for porridge any more, but the porringer's other household assets—as a passer of hors d'œuvres, a dispenser of bath powder, a keeper of the keys—are frequently overlooked. . . . The muffineer, the oversized shaker that originally sprinkled salt on hot-buttered muffins, should be thought of now sprinkling cinnamon into the hot-buttered rum, or talcum onto a bather. . . . The introduction of tea into England around 1658 is responsible for the production of the most favoured and often the dustiest of silver sets—the tea service. Now, in the Instant Coffee Era, the silver tea service could well leave the buffet for a guest room, there to perform this contrary way: the pot for hot water, the sugar bowl for the coffee powder, the waste bowl for the sugar. . . . The tumbler, which once had a round bottom and, filled with wine, really tumbled, is now the epitome of stability, holding a desk-worker's paper clips, a bridge-player's cigarette supply, or a guest's stack of "Spanish Geranium" soap. . . . What's meant to be a trivet can be a tray. (More of same, next page)

ALL BACKGROUND FURS FROM GREECE, AT LEIGH HAMMOND

2

1

Silver on a cushion, silver breakfast things for late day, silver for bridge, silver for mulled wine. In the picture, page 164, upper left, *after-dinner coffee and brandy in front of the fire*, the "coffee table" here, a Greek mouton cushion on which the hostess would set the tray. The tray, silver-plated with gadroon border: $32.50; silver-plated coffee spoon: $1.60; sterling silver after-dinner coffeepot, copy of a Louis XV design: $79; these at Christofle. Brandy glass: $4.75; Porcelaine de Paris cup and saucer: $12, Baccarat.

Upper right, *for six o'clock drinks for two to six people.* A covered silver dish borrowed from the breakfast tray holds here hors d'œuvres: $50. To house cocktail napkins, a silver toast rack, on leave from the same tray: $55. Nuts, in a French silver porringer: $75; the sterling here, Cartier. Napkins, Madeira linen, hand-made: $24.50 a dozen, Léron.

Lower left, *sterling expediters to the bridge game.* For each player, his own footed tray, a silver Queen Anne reproduction: $66; a silver cigarette cup, a George I tumbler: $15; a silver ash tray: $7.50. All this sterling, Robert Ensko. The French crystal barrel-shaped glass: $5.50, Baccarat. The French linen cocktail napkin, "Mille Fleurs": $1.75, Porthault.

Lower right, *hot mulled wine on a winter day.* The silver trivet that would normally support a hot casserole on the dining table can move into the living room and hold a pitcher of spicy hot wine for skiers: $18.50. The silver muffineer would in this case sprinkle the wine with nutmeg: $35. The silver candlestick: $55 a pair. Towle sterling, Macy's. The wine to be poured from a Finnish glass pitcher: $5.50; into an Orrefors punch glass: $3.25; then muddled with a Swedish wood stirrer: $2.25. Bonniers.

2

Silver for the powder room, silver in the bath, silver by the bed. On page 165, upper left, *what it takes to make a powder room.* Starting with a persimmon lacquered wood chow table: $10, Altman's. On it, a cut-crystal decanter for bath oil, cologne: $55, Baccarat. Linen guest towels, hand-made by Marghab: $4.50 each, Georg Jensen. "Spanish Geranium" guest soaps: $4.50 for 9; to hold them, a child's silver cup: $20; for bath powder and puff, a silver Paul Revere porringer: $30; soap, and silver by Lunt, at Altman's.

Upper right, *a woman's bath.* Underpinning some vermeil pieces that a less spirited soul would not let out of the dining room, a fake tortoiseshell tray: $3.50, Hammacher Schlemmer. The vermeil, "Repoussé" by Kirk—nut dish: $29.50; it shelters tortoise-coloured translucent soap; a bon-bon spoon to dish out bubble-bath ingredients: $10; an ash tray: $9.75; matchbox cover: $6.50. All at Altman's.

Lower left, *the compleat bed table.* Commodious silver tray: $105; on it a silver cigarette box: $40; silver pillbox: $12; swirled silver compact, pressed into duty for lozenges: $140; silver ash tray: $5.25; silver matchbox cover: $6; cut-crystal glass tumbler: $7.35; all this sterling, the work of Tiffany. The Thermos set, ivory enamel: $18, W. G. Lemon. Rug under all, Greek fox.

Lower right, *a man's bath.* To stand on the marble shelf of his basin, a Reed & Barton ash tray to hold not ashes, but soap (put small pebbles under soap to banish sogginess): $22.50; silver muffineer to dispense his talcum powder: $32.50; sandalwood-scented Arden for Men soap, grooved to fit his hand: $1.75; these pleasures at Bloomingdale's. His badger brush, with a sterling silver handle: $14, Cartier.

3

Silver for instant coffee, silver in the thoughtful guest room, silver for soup. On the opposite page, upper left, *bedroom coffee.* We've borrowed a George II silver tea service and put what should stay hot on a Salton Hotray: $10; the covered sugar bowl, for instant coffee: $60; teapot, for hot water: $220; waste bowl, for sugar: $35; "Fairfax" teaspoon: $5.75; everything at Bloomingdale's. The cup and saucer, Wedgwood's "Conway" pattern: $3.50, Plummer's.

Upper right, *a guest bed table,* for a late reader, or an early waker who could simply perish waiting for breakfast. Two Paul Revere silver bowls by Wallace, one to hold fruit: $40; smaller one to float flowers: $15; both at Plummer's. Gilt, lattice-edged fruit plates, circa 1820, and an old English fruit knife with mother-of-pearl handle, silver blade; both originals, at James Robinson. French linen napkin: $3, Porthault.

Lower left, *soup service—in the dining room or elsewhere.* The soup tureen with the most staying power yet is the Danish silver ice bucket shown here. It can go on a winter picnic or wait for the skaters—the soup remains steamy: $550; if the soup is onion, grated cheese should come with it, in a Danish silver gravy boat: $175; to ladle the soup, a silver gravy ladle: $17.75; to ladle the cheese, a silver salad spoon: $19. Breadsticks in a silver cigarette box: $205; all on a copious oatmeal-coloured linen napkin: 75c. Everything at Georg Jensen.

Lower right, *silver gets desk room.* A silver bread tray for letters, bills: $37.50; Paul Revere silver creamer for flowers, sugar bowl for rubber bands, paper clips: $37.25 a set; a silver julep cup, very sharp for pencils: $27.50; all this sterling by International, at Macy's. The Florentine-papered pencils: $2.75 a dozen, Stuart Becker.

ALL SILVER STERLING, UNLESS OTHERWISE NOTED. PRICES INCLUDE FEDERAL TAX.

FOTIADES



ON THE "UNITED STATES." During the cruises aboard the "United States," breakfast, on seven mornings out of a total of fifteen, comes with a fresh view. Nassau, St. Thomas, Martinique, Trinidad, Curaçao and Cristóbal count for six—the seventh is the New York skyline. Cruising at a normal speed, a fast ocean clip, the "United States" travels mainly at night, and glides into the next port-of-call by morning. Of seven days at sea, five are in the unruffled, sun-warmed Caribbean. On the cruise, sailing February 16 from New York, passengers spend George Washington's Birthday at Curaçao, an Arizona-dry island of cacti, beaches, and Dutch houses, all red-roofed. They arrive at Port of Spain, Trinidad, for the island's celebrated carnival, a year in planning. The newest address in Port of Spain is the balconied Hilton, terraced above the city, its pool facing hills of flowering trees. *Note:* Not included in the general plan for Trinidad, but only twenty minutes away by the new plane shuttle service, is the small island of Tobago, all beach, all palms. Sixteen days, from $525.

ON THE "FRANCE." The season's curtain-raiser begins with the first Caribbean trip of the "France." On this twelve-day cruise, sailing December 21 from New York, passengers spend Christmas ashore on the French island of Martinique, begin the New Year at sea, have another day at Haiti, and make overnight stops at both Trinidad and Curaçao. (Fares begin at $480.) On cruises, when most transatlantic ships become one-class affairs, passengers have the run of the ship. Aboard the "France" everyone may use the most desirable pool, the big, glass-enclosed, sunlighted swimming pool aft, reserved for tourist passengers on routine crossings. There is, as well, an indoor swimming pool circled with café tables, a sparkling red bar in one corner. One mile of deck for walking. On the second sailing on February 15, "France" swings down to Brazil, arriving in time for Rio's splashy carnival. For three days and two nights, the ship's lipstick-red stacks, mascara-black bow, and white layers of deck add dash to this great harbour. Heading north, "France" stops after five days at sea at four attractive places, Barbados, Curaçao, Haiti, and Nassau before docking in New York. Cruise time: twenty-six days; fares, from $1080.

ON THE "QUEEN ELIZABETH." For the first time, the "Queen Elizabeth" will shift from her usual Atlantic course for three long weekends in Nassau. On the first sailing, over George Washington's Birthday, passengers leaving New York on February 21, a Thursday, return on Tuesday at midday. With this pleasant arrangement, the weekenders spend Saturday and Sunday in Nassau, the rest of the time at sea. All five days, passengers live aboard the "Queen," go by launch to Nassau. To swim at Paradise Beach on the tufted green island across the bay, however, passengers ride special launches that leave from a pink terminal on Nassau Harbour. New on Paradise Island, the luxe Ocean Club; the lagoon restaurant "Café Martinique" where, at night, the French lampposts make sequin streaks on the lagoon. Back on board the "Queen," guests swim in two indoor pools, dine in two dining rooms, all at one sitting. Fares begin at $185.

CRUISES IN THE BAHAMAS AND THE CARIBBEAN

Cruising the Caribbean this winter, the fleet of ships, with more than one hundred and fifty sailings, ranges from transatlantic liners, which head south only for the winter season, to neat, smaller, sun-conscious craft (like the "Victoria") as cheerful as seashore cottages. For those who might have tangled with the thought of sailing on an English "Queen," on the new (less-than-a-year-old) French "France," or on the swift American "United States," to name only three of the ocean superstructures, a winter cruise could be a sampler of their pleasures. Cruising, with all that the word implies—loose schedules, rest, swimming—becomes even more attractive when, after shore excursions to warm islands, passengers return like homing pigeons to shipboard life. Cruises come in all sizes and all prices.

ON THE "VICTORIA." Sailing from New York every ten, eleven, thirteen, or fourteen days, the Incres Line's "Victoria," designed only for cruising and layered with verandahs open to the sky, nips in and out of some four or five Caribbean ports. Aboard everything is Italian, the food and the crew. Buffet luncheons are served by outdoor pools; there are two, end to end. A special land service for those passengers driving their cars to New York's Pier 88 is a garage attendant who picks up the cars after the sailing, parks them, and has them waiting at dockside on return. (Parking: $12 for the first week, then $2 a day.) Ten-day cruise, from $305.

What to wear: on the first and last night aboard the cruise ship, as well as on the evenings when the ship lies in port, passengers wear day clothes. For the second day after sailing, as well as the second day before landing, many women pack a warm skirt or slacks, and for these evenings, an *un-summery* late-day dress. Every night, *a wrap* of some sort—a bright wool coat, an enormous wool stole. Needed are at least three swim suits and a cover-up for the pool life at sea, the beaches on shore; scarfs to tie around the hair for ship decks, launch rides, shore drives, and sunning. Even if it will be, hopefully, the one thing that will not be used, pack a raincoat. For air-conditioned staterooms, a warm robe is agreeable; so is a bed jacket for breakfast in bed. While sailing in warm waters, and when on shore trips, summer-weight clothes, beach dresses, sweaters; for the evening, pretty afternoon and evening clothes, not necessarily long. An easy solution for men: one black, lightweight dinner jacket; summer-weight dark suits for non-black-tie evenings, for shore leave; and, for the first and last nights, a winter sack suit.

(Continued from page 143)

with her. But in this girl's room there was nothing. You would have been shocked. Books, of course, and a picture of her mother and father, and a set of paints and a game or so, but nothing . . . well, soft. I finally lifted her pillow and underneath it was a little notebook with a red cover, like a school notebook or something, and since it was under her pillow I thought it must be something she valued—I've seen Dorrie's diary under her pillow, like that, and even though of course I've never looked inside it I know how excited she gets when she thinks someone's gotten to it. I thought maybe Vicky might want to keep this little book safe so I folded it in with the nightgown and a pair of clean socks and after thinking for a minute (after all, wouldn't I want someone to do the same for Dorrie?) I took the picture of her mother and father and put that in too. When I came downstairs she was still sitting there and the doctor was sitting with her and when I came in he looked at me and shrugged so I suppose he hadn't gotten any more tears from her than I had. I went out into the hall with the doctor and he said he had given her a sedative and I said I was taking her right next door and would put her to sleep in Dorrie's bed. "She doesn't seem to care one way or another," I told him.

"Sometimes it takes a while," he said. "It's a terrible thing; too much, probably, for her mind to take in all at once. I expect that by tomorrow she'll be feeling it more, and I'll stop in and see her in the morning."

Well, I saw that all the lights were turned out and the doors locked and then I took Vicky's things and we went next door and it was a relief to me to be back in my own house, even though I admit I felt a good twinge when I saw our suitcases all packed and standing in the hall. We had planned to get a good early start in the morning, and now here I had to unpack everything again. I asked Vicky if she would like a cup of cocoa and she said yes—I never did see that girl when she wouldn't eat—so I left her in the kitchen with her cocoa and a piece of my good chocolate cake and I went upstairs and fixed up Dorrie's room for her. I took out a lot of Dorrie's things because somehow—and I don't want to sound nasty, but it's true—you couldn't think of that great dull girl sleeping with Dorrie's pretty little pictures and dolls and necklaces and dance souvenirs all around her; she fit in Dorrie's room like Dorrie would fit in a dollhouse. I made the bed all neat, and I put on Dorrie's blue comforter, because it would have to be cleaned anyway before Dorrie came home, and then I brought her upstairs and waited while she got undressed. When I went in to tuck her in I had made up my mind of course that I wasn't going to be hesitant or anything and I was going to kiss her goodnight, because after all the girl was alone in the world now, except for the kindness of neighbours who took her in. When I came in she was in bed and I think the doctor's sedative—or my hot cocoa—was affecting her, because she looked sleepy and kind of full, like a big cat that's had a mouse. She looked much too big for Dorrie's bed, I can tell you that. She was trying to be brave, though; when she turned her head on the pillow and looked at me she gave a little smile, and I thought maybe she was getting ready to cry, but she only said, "I *did* tell them. I've known about it for two months."

"I'm sure of it," I said. "Try not to think about it anymore tonight."

"They wouldn't believe me."

"Well, it certainly wasn't your fault, and it won't do you any good to keep brooding on it; right now, you've got to sleep."

"I knew all about it," she said.

"Shh," I said. I turned out the light, and went over to kiss her goodnight and she looked up at me and said, "Don't go in any boats." She had some strange connection in that odd mind between me and boats; she must have mentioned it half a dozen times during those first few days, when her thoughts were so confused and dazed. I suppose she had heard something, or perhaps Helen and Don had said something—maybe one of the last things they said to her; people always remember something like that—and it could have been about me; they talked about us enough, heaven knows. Anyway I told her not to worry about boats anymore, that everything was going to be all right, and I finally leaned over and gave her

(Continued on page 171)

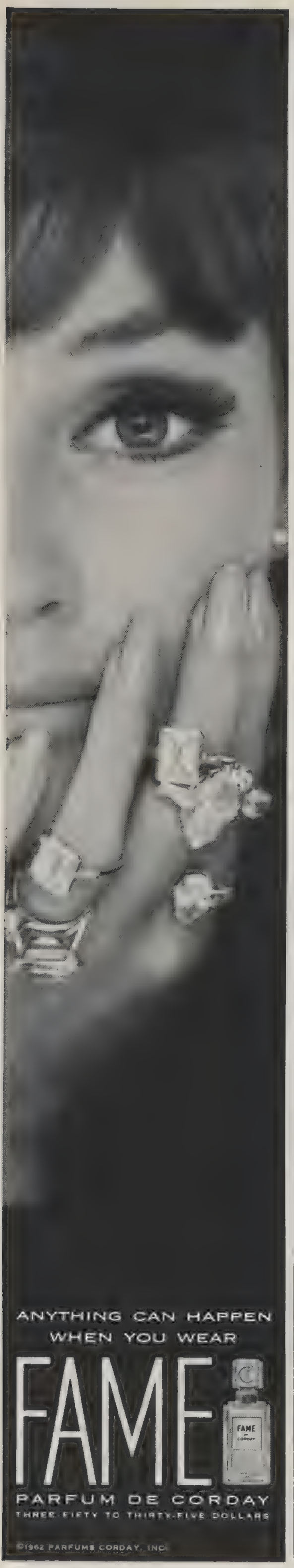


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"TALE OF RUNGSTEDLUND"

(Continued from page 134)

krone pieces. As I was one day lunching at a hotel with American friends, a sedate and distinguished old gentleman nearby on leaving his table raised his hat to me and without a word handed me a krone. My friends saw me off to the taxi, and the driver as I gave him the address stuck his hand into his pocket and handed me his coin. The doorman then with a deep ceremonial bow made the same gesture. I had got to catch a train and had no time to explain the matter, and I wonder whether my American friends are living on in the belief that people of Copenhagen, around Saint John's Day, when witches are supposed to swarm in the air on their way to the Sabbath at Bloksbjerg, will be safeguarding themselves against the evil of witchcraft by handing old ladies in the streets and restaurants a krone piece.

On the fourth Sunday after my first appeal I came back on the radio and informed my listeners that I had got in nearly one hundred thousand kroner.

In memory of these happenings I planted a tree, "The Listeners' Oak," in the park,—with time I shall have a seat put up and a stone with an inscription laid down below it. For this purpose I obtained a scion of a famous, thousand-year-old oak tree, and as I and the old forester from whose woods it came were looking for the place to plant it, he said to me: "We must go further away from the other big trees. For keep in mind that in three hundred years' time the crown of this oak will take up a good deal of space." It is to me a pleasant thought that the long-gone past and the distant future of Denmark might thus be united at Rungstedlund.

The idea strikes me that I might make the same appeal to my readers in America, who accepted me as an author when I was unknown in my own country and who have always shown me great generosity.

Will each of my readers who consider that I have given them a dollar's worth of pleasure enclose a dollar note in a registered envelope and send it on to

The Rungstedlund Fund
℅ The Royal Danish Embassy
Washington, D. C.

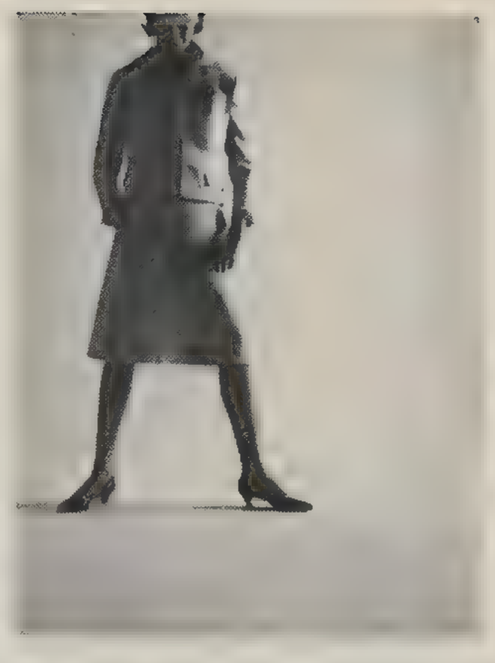
No one may send more than just *one dollar.*

And a hundred years hence, young Americans and young Danes of the twenty-first century may sit in the shade of the Listeners' Oak, look across the Sound to Sweden, and talk together of those old people, in the absurd clothes of the twentieth, who did once, across the Ocean, hold out a hand to one another.

MAINBOCHER

(Continued from page 105)

had him produce a new one exactly like it. Main's wedding dress for *Sound of Music* stood the rigours of the theatre beautifully for two solid years, and his mauve chiffon evening dress (made for Miss Martin's special appearance at a benefit party) was "so great that when I walked out on the stage I didn't even have to sing." . . . Miss Gloria Vanderbilt (in private life, Mrs. Sidney Lumet) has been wearing Mainbocher clothes for about six years, wishes she had started sooner because "they're timeless and forever; whenever the seasons change and I open my closet I'm surprised and refreshed to rediscover my Mainbochers." Among those she cherishes: A pink wool suit with a pink beaded blouse, the jacket lined in ermine. A black suit of wool and broadtail brilliantly integrated, worn with a marvellous black alligator belt. A long peach-and-gold sari of *heavy* silk—"incredible colour and cut." Mainbocher once said of Mrs. Winston Guest, "She has enormous *genre* of her own—a superlative fashion sense." This autumn when we asked her if she had one or several favourite Mainbochers, she said, "Everything I've ever really loved; they're old pals and they never let me down." Although she mentioned first a gold brocade evening dress made only last year, she went on to say, "I've never had a Main that wore out. They're like Maxwell boots. . . . And a Main suit—unless the jacket is fur-lined—is really no-season; I'm wearing a beige tweed suit of his today because I'm going to Virginia." A woman of unwavering fashion convictions, Mrs. Guest has an erect, slender figure with a sort of greyhound elegance; yet she treasures Mainbocher because his clothes "flatter the figure and the person." Eschewing practical words, she summed up, speaking from the heart, "I don't think it's any fun to have clothes you only wear for three or four months."



Where to find the EVAN-PICONE on the Back Cover:

West Coast: I. Magnin & Co.
Akron, Ohio: M. O'Neil Co.
Albuquerque, New Mexico: Car-Lin Casuals
Allentown, Pa.: Zollinger-Harned
Amarillo, Texas: Mr. G.
Appleton, Wis.: H.C. Prange Co.
Atlanta, Ga.: Rich's
Baltimore, Md.: Hutzler Bros., Co., Ltd.
Baton Rouge, La.: D.H. Holmes
Bellingham, Wash.: Wahl's
Binghamton, N.Y.: Meyer's
Boston, Mass.: Jordan Marsh
Bryon, Texas: Lester's Smart Shop
Caldwell, N.J.: J.M. Towne
Champaign, Ill.: Robeson's
Charleroi, Pa.: Miller Fashion Apparel
Charleston, So. Carolina: Lesser Tanenbaum
Charleston, W.Va.: Peck's
Cincinnati, Ohio: Mabley & Carew
Colorado Springs, Colo.: May-D & F
Columbia, So. Carolina: James L. Tapp, Co.
Columbus, Ga.: J.K. Kirven Co.
Columbus, Ohio: F. & R. Lazarus
Coral Gables, Fla.: Marsha, Ltd.
Corpus Christi, Texas: Casual Corner
Corsicana, Texas: J.M. Dyer Co.
Dallas, Texas: Titche-Goettinger Co.
Dayton, Ohio: Metropolitan Co.
Denver, Colo.: May-D & F
Des Moines, Iowa: Younker Bros.
Detroit, Mich.: Himelhoch Bros.
Elmira, N.Y.: Gorton Coy
El Paso, Texas: Roy's Inc.
Fairmont, W. Va.: J.M. Hartley & Son Co.
Ft. Lauderdale, Fla.: Jordan Marsh
Ft. Smith, Ark.: Tilles Co.
Ft. Wayne, Ind.: D.B. Fishman
Greenville, So. Carolina: Kayser & Long, Inc.
Harlingen, Texas: Lila Jean
Harrisburg, Pa.: Pomeroy's
Harrisonburg, Va.: Joseph Neys
Hartford, Conn.: G. Fox
Houston, Texas: Sakowitz Bros.
Indianapolis, Ind.: Kay Bradfield Shops
Jackson, Mich.: L.H. Field & Co.
Jackson, Miss.: The Vogue
Jacksonville, Fla.: Purcell's
Jamestown, N.Y.: Olga's Town & Country
Joplin, Mo.: Kassab's
Kansas City, Mo.: Macy's
Knoxville, Tenn.: Conley E. Morris
Lancaster, Pa.: Logan's
Las Vegas, Nevada: Fanny's
Little Rock, Ark.: M.M. Cohn & Co.
Longview, Texas: Riff's
Louisville, Ky.: Byck's
Lubbock, Texas: The Dunlap Co.
McAllen, Texas: The Advance Shop
McKeesport, Pa.: Katzman's
Madison, Wis.: Harry S. Manchester, Inc.
Miami, Fla.: Jordan Marsh
Minneapolis, Minn.: Dayton Co.
Muskogee, Okla.: Susman's
Myrtle Beach, S.C.: John Baldwin
Nashville, Tenn.: Cain-Sloan Co.
New Orleans, La.: D.H. Holmes Co., Ltd.
Newark, N.J.: Bamberger's
New Brunswick, N.J.: Wolfson's
Oklahoma City, Okla.: Peyton-Marcus
Omaha, Neb.: J.L. Brandeis
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Williamsport, Pa.: Brozman's
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York, Pa.: Jack's

(Continued from page 169)

a little kiss on that big white forehead and said "Goodnight."

"Goodnight," she said. I turned on Dorrie's night light in case she should wake up in the night and forget she was in Dorrie's room and then closed the door and came downstairs to wait for Howard.

When he came in he was feeling pretty awful, so I made him some cocoa and while he had it we sat and talked about our trip to Maine. "There's certainly no chance of it *now*," I told him. "The girl's right upstairs. We can't do a thing until the aunt comes."

"They notified the aunt," Howard said. "Sent a cable from the police station."

"What makes me hopping mad is having to unpack the bags. And my nice green sweater I bought just for the trip."

"Well, it wouldn't look very good if we just took off and left the girl alone."

"No," I said. "It's a terrible thing," I told him, "a terrible thing to happen *any* time, of course, but wouldn't you just *know* they'd go and do it now?"

"No help for it. We'll have to try and plan something else. Is she asleep?"

"I think she must be. I gave her some cocoa. You know, that's another thing that bothers me. That girl hasn't cried a single tear."

"Kids like that sometimes feel it worse inside."

"Maybe," but I didn't think so. "No early start tomorrow, I guess."

I really felt like crying, seeing Howard take those suitcases upstairs, but he told me to cheer up. "It's rotten bad luck," he said, "but we'll think of something else."

There was a lot to do the next day. First I had to unpack those suitcases and put everything away so it wouldn't wrinkle. Also, I thought I kind of ought to go over to the Lansons' and straighten up—Helen Lanson always left things in a mess and I certainly wouldn't have been surprised to find her dinner dishes still dirty in her sink; that girl wouldn't lift a finger to wash them, I know now, after having her in my house. Not one thing did she do. I can't quite picture Helen Lanson picking up after her, so I guess Vicky kept that room of hers at home looking so swept and bare, but in my house she never made Dorrie's bed once, never got out of her chair to take a dish to the kitchen, never offered to dust or vacuum even though half the mess was on her account.

I had to forgive her, of course, because of the sad blow she'd had, but I'd just like to see my Dorrie act like that no matter *what* happened. I mean, even if I was dead it would give me comfort to know that my daughter didn't forget her training, and the nice manners I taught her.

Half the time Vicky never bothered to answer at all when she was spoken to. That morning I asked her what she wanted me to bring her back from her own house and she just looked at me. Maybe there was nothing there she wanted. I just decided the aunt would have to look over everything. Helen Lanson had some lovely china, and a set of wineglasses I would have given my right arm to own; she inherited them from her grandmother and you'd think even a child like Vicky would have some sense of their value, but when I mentioned them and said how much I coveted them she only stared at me. I straightened things up around the Lansons' house and got some clothes for Vicky, and then locked everything up tight and brought the keys home and set them on the mantel where I could find them right away when the aunt came. If I had been another kind of person I could have those wineglasses today and no one would ever have known.

I was pretty sure that along during the day people would be coming in; the Lansons being as popular as they were it seemed a lot of their friends might drop over to see if Vicky was all right and I wasn't starving her or beating her or something. You'd think with all the friends the Lansons had someone might have come forward to take the girl so we wouldn't be tied down with her, but of course we were right on the spot when someone was needed and as Howard said, it still wouldn't look right to go off so soon. The doctor said Vicky was fine; she spent most of the morning up in Dorrie's room reading Dorrie's books, and after lunch I told her to dress nicely and comb her hair and come downstairs to sit. I just wanted her there looking proper if anyone came; lucky, she had a

(Continued on page 174)

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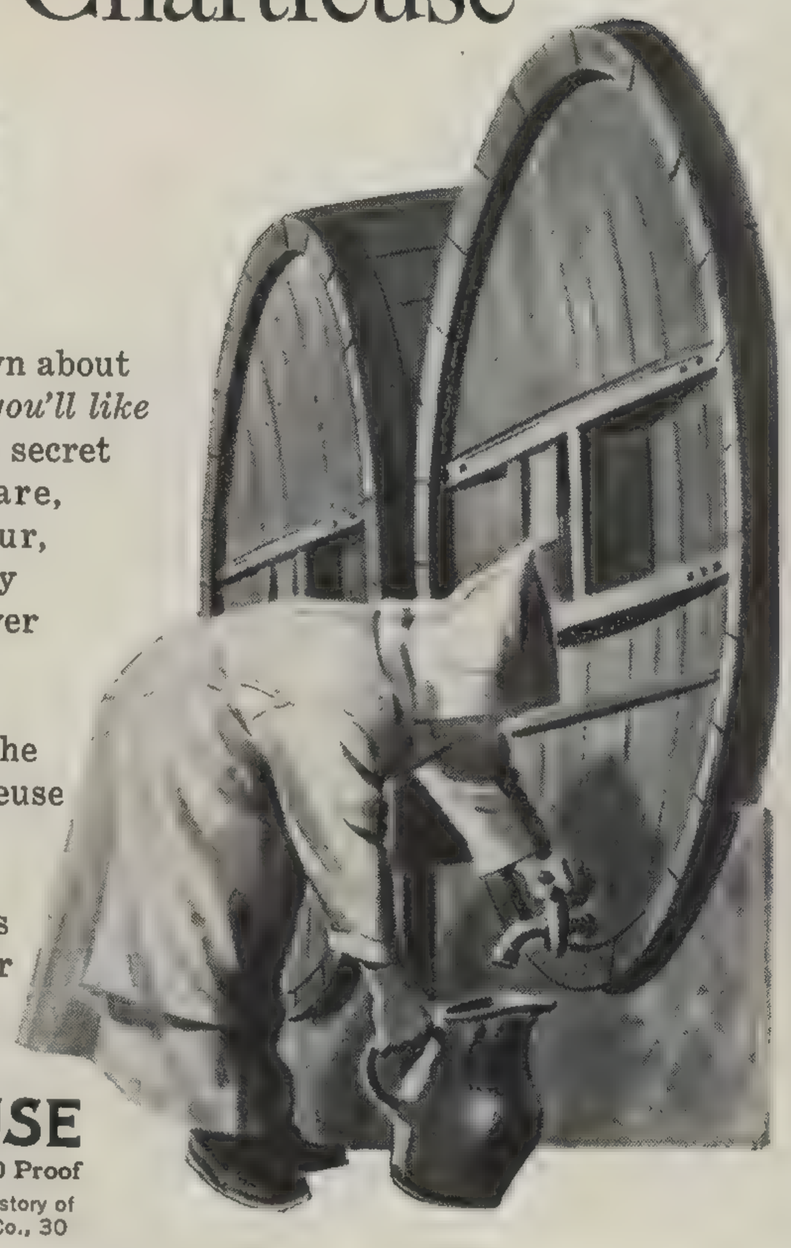


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A MEMORY OF ISAK DINESEN AT RUNGSTED—IN MAY

BY JOHN STEWART



Isak Dinesen, at Copenhagen

Baroness Blixen sat in the drawing room having tea. Her *dame de compagnie* introduced me. The Baroness, extending a thin hand, said in a deep, muted voice, "I can not get up. Excuse me. Have you got your luggage in?"

The intonation was English, the accent an indefinable drawl. She offered me some tea, and I asked if she would allow me to take photographs.

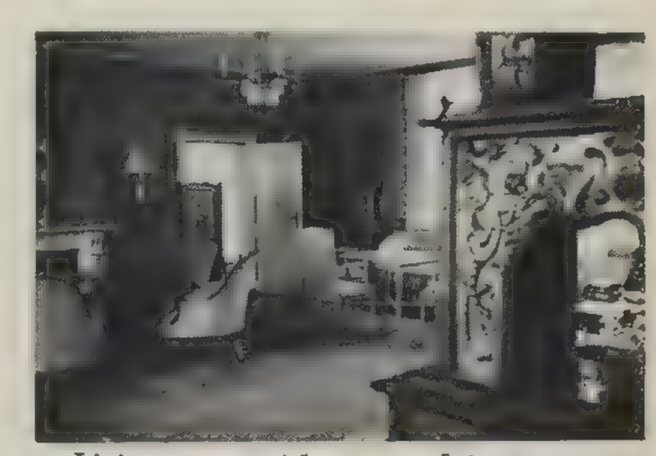
She protested. "Well, of me, one or two. But then you must photograph the house, the servants, the garden—particularly the garden, the dog." (The dog, a grey and very hairy terrier, low-slung and fat, lay hiding under a great stove the other side of the room.)

Seated in a corner of the sofa, under two oval portraits of her grandparents, the Baroness was a diminutive figure of great elegance—heavy turtle-necked sweater, dark grey slacks, low-heeled pumps with silk bows. She smoked incessantly. Lighting a cigarette with precision, she held it at the very tip of her fingers, exhaling with great smoke effects.

That day, Baroness Blixen talked about Africa to a friend, Mrs. Parmenia Ekstrom, who was at work on her biography. She remembered a convoy she had led to Tanganyika during the First World War, a lion she had run out of her camp with a whip. She remembered giraffes, "the most female, the most elegant of all creatures."

Her voice hardly carried, her power was felt only through the huge kohl-rimmed eyes, the hands that described slow arabesques in front of her face.

Karen Blixen wrote under the name Isak Dinesen ever since she returned to Denmark from Africa in 1931. In the family house at Rungsted where she was born she wrote the two books which made her fame as a writer, *Seven Gothic Tales* and *Out of Africa*. She is descended from an old Danish family, and after her marriage to Baron Blixen-Finecke, a Swedish big-game hunter, she ran the Karen Coffee Estate in the Ngong Hills of Kenya. The failure of the estate through the drop in the world coffee price forced her to sell it. Like her father who started writing to console himself for the tediousness of life as farmer and landowner, Isak Dinesen has said that she would not have become a writer had it not been for the enforced passivity of her life.



Living room with a carved iron stove

Simple, rectangular, almost suburban-looking, the house stands across the road from a small fishing harbour. The rooms are on a small scale, but they have classical, eighteenth-century proportions, and the white walls, the good polished wood, the potted plants, and the oil portraits of uniformed men, evoke at once Scandinavian austerity and Victorian intimacy. Only the study on the ground floor revealed Isak Dinesen's personal life. Here, in the

cold Nordic light reflected from the waters of the Sound between Denmark and Sweden, are gathered the Masai spears and shields, the carved heads, and the map of the coffee plantation, as well as her own paintings of the African hills, of Kikuyu friends and bearers, of pet animals, all executed with talented directness. She wrote at a desk by a window through which she could see the coast of Sweden; at the opposite corner stands, as in every room of the house, a cast-iron stove. The study one she often kindled with rough manuscripts and discarded notes.

Always aware of the camera, the Baroness showed a supreme understanding of dramatic projection while I photographed her, constantly offering me an image of herself, never allowing me to steal it. The heavily powdered face rose further out of the turtle-necked sweater, the back straightened, a foot was advanced. Or again, she leaned back, crushed out a cigarette, crossed her hands, and looked directly into the lens.

Our rôles were reversed, and it was I who felt the self-consciousness of a "sitter." All the power had been taken out of my hands. Later, the faintly crooked smile became more marked as she asked me to take her arm to help her rise from her chair. She led me in silence to the next room for another photograph.

The aristocrat or the artist: it was impossible to tell which was uppermost at any moment. In appearance, in bearing, in the almost grandiloquent way she dressed on another day for a



Isak Dinesen's writing desk

visit to her great-grandparents' house in Copenhagen (she wore a huge black hat, black stockings, very high-heeled shoes), in the way she directed the service of the table, eating only a little soup, a spoonful of truffle sauce, she was the aristocrat. Everyone and everything at Rungsted—the servants, the wild flowers, a painting of Johannes Ewald on the wall, the dog, and the birds—were spoken of, or spoken to, in the same quiet tone of total consideration. When she told stories of her journalistic days in Nazi Germany, of the African hunt, she did not speak at the anecdotal level. These were not mere reminiscences, but signposts of a destiny, and Isak Dinesen became the writer, the conjurer of myths, bringing ritual and fate back into lives.

We walked in the garden, in the woods, along paths winding through a profusion of wild white anemones. A great elm shelters the "Poet's Hill," where Ewald used to sit.

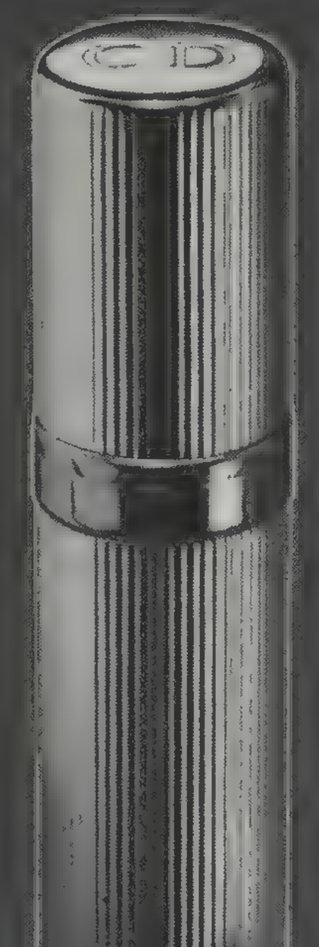
To the state bureaucracy, "Baroness Blixen was not a Danish character." They thought her eccentric, perhaps because she had, to a supreme degree, the quality she once described in Masai warriors. "*These young men have, to the utmost extent, that particular form of intelligence which we call* chic; *daring and wildly fantastical as they seem, they are still unswervingly true to their own nature, to an immanent ideal.*"



Isak Dinesen with her companion, her nephew, her staff, her dog



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"ALL SHE SAID WAS 'YES'"

(Continued from page 171)

dark dress to wear. Mrs. Wright came by early; she lived down the street and had only just heard. She was kind of sniffling, with a handkerchief over her face most of the time, and she patted Vicky's hand and said it was heartbreaking, just heartbreaking, and Vicky looked at her. After a minute or so of this she gave up and followed me out to the kitchen to get a cup of tea and said, "Has she been like this ever since *it* happened?"

"No," I said. "All night she was asleep."

"Has she been crying?"

"Not a single tear."

I got the cups out; one thing about Mrs. Wright, you don't get off easy. Tea and chocolate cake were the least she expected, and I supposed if the Lansons' fancy friends dropped around later it would mean cocktails and potato chips and crackers and olives and whatnot. "It's a heartbreaking thing," Mrs. Wright kept saying, "simply heartbreaking. Were they killed instantly?"

"I suppose so. I don't know anything about it." I knew what she wanted to ask me, but I wasn't going to help her out. It's not good for people to think about such things; I never asked Howard a word about it and he never offered to tell me, because I always think that a person has enough everyday troubles without going looking for the horrible details of what happens to other people. "They hit a truck," I said. "That's all I know."

"Anyway, it will be in the paper tonight. That poor little girl. Who told her? You? How did she take it?"

"About as you'd expect," I said. I didn't want Mrs. Wright blaming *me* for the way Vicky acted; she might think I'd broken the news wrong, or something, so I started back into the living room with the tea tray and of course she had to follow me and she couldn't ask any more about it with Vicky sitting right there. She tried to make bright conversation instead, I guess to cheer Vicky a little, although I could have told her to save her breath.

She told about Mrs. Haven at the grocery forgetting her lamb chops and how the grocer had to come down from his dinner and open the store for her and she told about the Actons' cat getting run over, but she stopped herself in the middle of that and looked at Vicky to see if she had said anything wrong and then she started quickly to tell about her grandson who just got admitted to medical school.

"He's going to be a doctor," she explained.

"He'll be caught with a girl in his room and expelled pretty soon," Vicky said suddenly.

"Vicky!" I said. I couldn't think of anything decent to say; I mean, I couldn't punish her, her not being my child and all, but I did think I ought to do something, with Mrs. Wright sitting there with her mouth open. "Young ladies should speak politely in company, Vicky," I said. Dorrie would never have said a thing like that about Mrs. Wright's grandson.

"I'll overlook it," Mrs. Wright said, "considering your present circumstances, Vicky, although you ought not to have that kind of thought with your parents lying there—" she stopped, and took out her handkerchief again, and Vicky stared at the wall, and I thought it would be a pleasure to tan that young lady's hide.

Later some of the Lansons' friends did come, as I expected, and it was cocktails and potato chips and crackers and pickles and everything; we could have had a party of our own, and invited our own friends, for what it cost us to entertain the Lansons' friends, although I must say that one of the men took the Lansons' keys and went over and got a bottle of gin because, he said, it was the least the Lansons would want us to do, and I thought that was probably true. Everyone tried to say something nice to Vicky, but it was hard. I heard one conversation which shocked me because if I heard Dorrie talking like that to her elders I would have washed her mouth out with soap. A Mr. Sherman, whom I hadn't met before, was telling her what a fine man her father had been—I suppose he thought he ought to, although anyone who knew Don Lanson knew better—and Vicky came right out and said, in that flat voice of hers, "Your wife finally has the evidence to divorce you." You can imagine how that sounded, right to an old friend of her father's, and he was surprised to hear it, you could tell; I don't think my Dorrie even knows the *word* divorce. Later I heard her telling her father's lawyer that the

(Continued on page 175)

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"ALL SHE SAID WAS 'YES'"

(Continued from page 174)

papers in his office were going to be burned up in a big fire; he had been talking to her about her father's will, and I suppose somehow the idea of a will got through to her—a little thing like that will, sometimes, you know—so she reacted like a spiteful baby. I thought it was extremely rude of her, driving her father's friends out of my house like that, and I was going to tell her so, but there was always someone there talking to her, patting her hand and telling her to be brave. Tell Vicky to be brave—tell the ocean to keep rolling.

Well, it was like that till her aunt came. She was delayed getting here—some trouble with the plane—and so she missed the funeral, but I saw that Vicky was there in a dark-blue dress and black shoes and her hair combed, and all, and never a tear did that child shed. They had a nice attendance, I must say. You would have thought the Lansons were the most popular people in town, but I suppose people thought it was a friendly gesture to Vicky, and of course since Howard and I were kind of in charge I guess a lot of people came out of courtesy to us. Once during the ceremony Vicky leaned over toward me and whispered. "You see that man over there, the one with the bald head and the grey suit? He stole some money and they're going to put him in jail," which I thought a disrespectful and silly remark to make during her parents' own funeral, particularly since a lot of people thought she was getting overcome and looked to see if I was going to have to take her out.

The day the aunt arrived was the day of the big fire downtown that destroyed almost a whole block of offices, so I didn't have a chance to introduce her to many of the people who had been dropping in nearly every day. I had Vicky's clothes all clean and neat—I could hardly send her home dirty, after all—and packed ready to take back. I must say I wasn't sorry to see that girl turned over to her own relatives; it was hard, having her in Dorrie's room all the time, and Howard was getting so he could hardly eat, looking at her sitting there at the dinner table every night and stuffing herself. The night before she went to her aunt—they were going to stay next door for a day or so, arranging for things to be sold and to be stored and to be given away, and I must say I had half an idea that the aunt might have thought of me when it came to the wineglasses, Vicky knowing how I wanted them so much, and after all I'd done—the night before she left, when I went in to say goodnight, she gave me her little red notebook. "This is for you," she said. "I want you to have it because you've been so kind to me."

Well, it was the only word of thanks I was ever to get. Not one word was ever said about those wineglasses. I knew she prized the little book and thought she was giving me something precious, so I took it. "Stay away from boats," she said, and I laughed at her, I really had to, and then she told me to take good care of the little book and of course I promised her I would.

"I'll remember you when I'm in London England," she said. "Tell Dorrie to write to me sometimes."

"I surely will," I said. Dorrie is the sweetest child in the world and if she thought it would give Vicky any pleasure to get a letter from her she'd sit right down. "Now goodnight," I said. I had gotten used to kissing her goodnight, but I never looked forward to it.

"Goodnight," she said, and went right off to sleep, as she always did.

Well, they left, and I hear the house has been sold and someone new coming to live there. I took a look at Vicky's little red notebook, thinking it might be a little book of poems like Dorrie gave me once, or even pictures of something, but I was disappointed; the child had been amusing herself writing gossipy little paragraphs about her neighbours and her parents' friends—although what else would you expect, considering the way Don and Helen used to talk about people?—and horror tales about atom bombs and the end of the world, not at all the kind of thing you like to think about a child dwelling on; I wouldn't have Dorrie thinking about things like that, and I threw the little book in the furnace. She must have been a very lonely child, I thought, to spend her time writing sad little stories. I hope she's as happy in London as she expected to be, and meanwhile we've decided what we're going to do to make up for our lost trip to Maine. We'll keep Dorrie out of school for a couple of weeks—she's always at the top; she can miss a little work—and we're all going to go on a cruise.



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Besides the established pleasure of a long fragrant soak in a bath-oiled bath, there's something akin to therapy in having a thick terry-cloth toga to wrap up in afterwards and a systematic arrangement—pretty, amusing, and practical—for lotions, potions, make-up, hairpins, whatever.

In the sketch above, a teakwood tray holds cologne, bath oil and dusting powder by Corday, Irish linen finger-tip towels from Hammacher Schlemmer; beside the tray—a bamboo cachepot, vermeil dish for a sponge, Baccarat ash tray trimmed with gold overlay; the table, an iron bookstand made to look like bamboo; from Doris Dessauer. (Tray and cachepot from Azuma.)

These are thoughts to start with. In another bathroom, the table might be a small red lacquer one; the tray, fake tortoise shell or sterling silver, with porcelain boxes and ash trays. If the master bedroom has no dressing table, the bathroom can be furnished with a two-drawer bedside- or sewing-table to hold dressing-table supplies. On it a round Bristol glass tray might hold bottles, jars, old silver boxes for pins. A mix of towels, perhaps printed washcloths and hand towels with bath towels of a solid colour, might hang from big brass hooks instead of towel racks, or be stacked on a small footstool. Gardenia trees thrive in the warm steamy air of bathrooms; so do ferns—and they look especially charming in hanging wicker baskets.

*PLUS TAX

(Continued from page 146)

his first important show, *Watch Your Step*, starring Irene and Vernon Castle, he worked with Harry B. Smith, a bald, intellectual man who loved Dickens, rare books, and simple-minded librettos. Charles Dillingham once put in the program credits of one of his shows: "Plot, if any, by Harry B. Smith." Berlin's songs had a fresh syncopated rhythm, played sometimes as in "Play a Simple Melody," with the rag against the beat. Soon after came his big Gaby Deslys show, *Stop, Look and Listen*, which almost came into the world as *Chicken à la King*. Among the songs for that musical were the young and still lovely, "The Girl on the Magazine Cover," and "I Love a Piano."

From the great Charles Dillingham he moved over to another superb producer, Flo Ziegfeld, an eccentric, extraordinary man whose personal extravagances could only be equalled by his business ones. He once chartered a 110-foot yacht in Palm Beach that he never pulled anchor on. He wanted it only to allow his daughter to invite some children to play on it. One day near the end of the rehearsals for a *Follies*, Ziegfeld showed Berlin some costume sketches for the big show girls.

"I need a song to follow," Ziegfeld said, "got one?"

"Yeah," said Berlin. "A Pretty Girl Is Like a Melody."

The song went in without a Joseph Urban set, without any planning by Ned Wayburn, the director. When the *Follies* opened in Atlantic City, John Steel, with only a black velvet drop behind him, stood quietly and sang "A Pretty Girl Is Like a Melody" to instant success. The song is now a classic in the Berlin repertory.

The big days for Berlin were not his Ziegfeld and Dillingham years, but his years with his friend, Sam Harris, another Bowery boy. In his time Harris ran a wash tub into a city block of wash tubs. He pushed Terrible Terry McGovern, a pug-nose who trained at roadhouses, into three fight championships. He even had a horse, Sadie S., that came near winning the Chicago Derby. He walked into show business by the back door and ended with a string of successes and his own house, the Music Box Theatre which he built with Berlin.

A solid, small man who had laughter lines like scratches across his rugged face—somewhat like Berlin these days—Harris had, like Berlin, something friendly and pleasant that had long resisted analysis. For both men, the romance of their show life came in building the Music Box Theatre.

One Sunday late in 1921, after reading about a coming auction of some West Forty-fifth Street property, he called Irving Berlin, then high with success. Harris had a plan. He wanted to buy that property, build a theatre, and house there the biggest and best stock company in the land. Berlin agreed. They bought the land, and, dropping the stock company idea, began building the Music Box on a budget of $600,000. Somehow the cost ran up to a million, with Harris borrowing the last $400,000. Much as he borrowed for his first production, *Little Johnny Jones* in 1904, he borrowed for the *Music Box Revue* in 1922. To make even more impressive the gambling horror of his situation he engaged Hassard Short, the wildest spendthrift director in town, a man with an abnormal passion for rising stage elevators, for Rube Goldbergian mechanics. By the opening night Sam H. Harris was once again cleaned out—temporarily.

During the middle of the construction of the Music Box, Berlin was cleaned out. He went to Joseph Schenck, his closest friend ever since the days when Schenck was a drugstore clerk at No. 6 the Bowery, an address still remembered by Berlin. By 1921 Schenck was a movie power and it was to his office that Berlin went.

"Joe," said Berlin, "I'm in trouble."

"What's her name?" asked Schenck.

"We need money to complete the Music Box. John Golden says the boys think they are building a monument, but they're building a tombstone. You can have 50% of my 50%."

"Done," said Schenck. "Here's a check."

For the next months Berlin kept asking for more money and getting it. At last Schenck came to Forty-fifth Street to see the house. Berlin tried to thank him, saying, "We've done our best."

Schenck said flatly, "Irving, all I've put in this is some money, you've put your heart."

Along with their hearts, Berlin and Harris put there the famous *Music Box Revues*, the first of which cost about $180,000 only because its director had a compulsion for extravagance almost as great as Flo Ziegfeld's. (In those days most revues ran to about $50,000.) Later on, during the Depression, Harris put on *Face the Music* with Berlin's score which included "Let's Have Another Cup o' Coffee," and *As Thousands Cheer* in which Clifton Webb sang the Berlin song, "Not for All the Rice in China," Ethel Waters boiled up his song, "Heat Wave," and the whole works came to a big beautiful beige climax with "Easter Parade."

After the rouser of *As Thousands Cheer* in 1933, it took him seven years to turn up the steam for *Louisiana Purchase* in 1940, but only two years to do so for the miracle of *This Is the Army* in 1942, and then another four years before *Annie Get Your Gun*. It is his theory that his best scores have general songs that fit the plot situation. In *Annie*, he had, among others, "Doin' What Comes Naturally" and "You Can't Get a Man With a Gun" to prove his point. He has another theory that hotel bedrooms in try-out cities give him an inspirational push that is part desperation plus adrenal stimulation. Bizarre hurry drove him to write "You're Just in Love" to fill a miserable hole in *Call Me Madam* when Ethel Merman and Russell Nype were stuck on stage in New Haven. To fill a yawn in *Mr. President* Berlin wrote in "Empty Pockets Filled with Love" at the Ritz in Boston. Because songs that sound like hits during auditions often droop in performance, Berlin once said "there is no such thing as a hit in a room." In his long show-tune span of forty-eight years, in his long song-writing career that began fifty-eight years ago with his first published song, "Marie from Sunny Italy," Irving Berlin has never had a true flop. At times he's been cuffed around a bit; he's been bruised but never flattened. Now at seventy-four, resilient, bouncy, Irving Berlin is happy with a show in town. Blasting at critics is for David Merrick, but Berlin gets contentment just at the sight of a theatre filled again with audiences hearing Berlin's non-anonymous folk songs.





"Forget about gold, Christopher... bring back archer *stockings"*

PRESENTS FOR THE BATH



The non-Renoir bather (suggestions for her bathroom appear on page 176), likes luxurious accessories for the bath as well as the room. In the sketch above, two presents that should delight her: The bottle is imported from Italy by Mary Chess. It's grey, green, or white, with pink roses; originally made to hold wine, it has a cork top. On a bathroom dressing table it might hold skin freshener or cologne—Mary Chess Tapestry, perhaps. The bottle, $10 at her Boutique. The natural sponges, small to giant, are from Caswell Massey, cost from $2 to $10. Lacquer stand, 6 inches tall, from Azuma. Three (not illustrated) for the bath and after: Wrisley's new Bath Oil, Spray Mist Cologne, and Dusting Powder; all scented with flowery Magnetique, each $2.50*. Frances Denny Bath and Body Perfume, likely to be familiar to the dedicated bather, has a new name, Interlude. It's $4* the half ounce, $7.50* an ounce. Carven makes talcum powder in three of their famous fragrances: Ma Griffe, $2.50*; Vert et Blanc, $2.75*; Robe d'un Soir, $3*. These come in white plastic column-shaped squeeze bottles that hold three ounces. The Lady Norelco electric shaver with rotary blades (smooth, quiet, quick) is unusually pretty—lavender and white decorated with a jewelled medallion, travels in a black and golden case; $24.95. After the bath, over-all complexion care is accomplished with Sheer Body Beauty Treatment, a transparent lotion by Jacqueline Cochran. Eight ounces, $3.75*; sixteen ounces, $6.50*.

*PLUS TAX



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Notice the savoir-*flare* of the skirt. The dash of the polka-dot silk shirt. The carefree and easy styling of the Moygashel linen jacket. (Evan-Picone has a penchant for marvelous fabric.) Note too, the things you *don't* see. Like finished seams. A fully lined skirt. Hand set-in zipper. Things like that. The collection at: Lord & Taylor, N.Y.; Woodward & Lothrop, Washington, D.C.; Bramson's, Chicago; Halle Bros., Cleveland; I. Magnin, Los Angeles; and stores page 170.

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